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PREFACE

It gives us very great pleasure to extend a hearty welcome to our new President Thiru N. D. Sundaravadivelu.

The Institute continues to function with the help of the grant from the Government of India and the Government of Tamilnadu. The Madras University accomodates the Institute in the University Buildings, in addition to helping the Institute by providing it with library facilities, academic cooperation from its research departments in the Humanities and by publishing the issues of the Bulletin (two each year).

This second issue for 1969 also conforms to the usual pattern. The first section comprises 4 papers; a long article on *Some Less Known composers of Karnatic Music* followed by articles on *Influence of Swami Vivekananda's Teachings on Modern Indian Thought and Life, Sri Aurobindo—The Nationalist and the Sociologist*, and a reproduced article on *Indian culture to-day*. Section II gives a report on the proceedings of a Seminar, held on 7th April 1969, on *Mystical Tradition and Contemporary Society*. Bibliographical notices of books and articles relating to the cultures of South and South East Asia find a place in Section III, while Sections IVA and IVB, furnish notices of institutions and of scholars and Artists working in the different cultural fields in the countries of South and South East Asia. Section V (Exhibitions) is omitted due to limitations of space. Sections VI and VII embody a miscellany of Arts and Crafts and Folk and other Arts. Notes and News of Cultural Interest find a place in Section VIII while section IX is devoted to book Reviews.

Our sources for the compilation of the matter for the several sections of the Bulletin are indicated in the relevent contexts.

The Institute is greatly indebted to the Government of Tamilnadu, the Government of India and to Thiru N. D. Sundaravadivelu, the Vice-Chancellor of the University of Madras for the financial and other assistance to the Institute and acknowledges their help with much gratefulness.

The Institute is specially thankful to all those who have been of immense help for the publication of this issue and to the members of the Executive Committee for their help in the management, administration and academic work of the Institute.

1st January, 1970.
Madras

K. A. Nilakanta Sastri,
Director.

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SOME LESS KNOWN COMPOSERS OF KARNATIC MUSIC

By

DR. S. SITA

Lecturer in Indian Music, University of Madras

It is a truism to state that the history of music of a particular period is largely the history of her composers, musicians and their contributions. Since music is primarly a matter of emotional experience, it is *Lakṣya* or musical practice that is of fundamental importance. And the Vāggēyakārās who are the creators of the beautiful and variegated sound forms have always been held in high esteem. To compose music is fundamentally a talent and can hardly be learnt by practice.

> Gāndharvam ca kavitvam ca dātṛtvam balaśālitā |
> Abhyāsena na labhyantē catvāraḥ sahajā guṇāḥ ||[1]

It is said that the arts of music, poetic composition and qualities such as charitable and courageous disposition are four natural talents and can never be acquired by mere practice. Thus creative works in music have perennial appeal for humanity at large. Patronage is necessary as it helps the creative talent to grow and flourish. Further the growth of an art does not take place in a vaccum. If we have inherited a rich and living practical tradition, it is fundamentally due to the successive generations of composers and musicians who were the authors of a variety of musical forms. The musician nourishes by his artistic interpretation, the musical form created by the composer and thereby enriches the composition. The rich treasure of musical compositions and the individualistic style of improvisation in the spheres of *rāga* and *tāla,* rightly form the unique features of Indian music.

In the history of South Indian Music, the period commencing from the 16th Century onwards may be considered highly significant. Karṇātic music as it prevails today with the beautiful system of scientific scales, a rich stock of classical compositions, in attractive melodic styles and an astounding variety of musical instruments, capable of expressing the dynamic subtleties of the *rāgas* in a precise manner, may be said to have taken shape during the last three hundred years, when Tanjore emerged as a prominent seat of music. The Tamil country on the fertile banks of the Kāverī,

1. Catusloka.

had come under the rule of the Telugu **Nāyaks** of Vijayanagar as early as the fourteenth century and was functioning originally as a principality of the flourishing empire of Vijayanagar, which was thriving as a great centre of music and dance in the 16th Century. The contribution of Vijayanagar to the Lakṣya (musical practice) and *Lakshaṇa* (Theory of music) of South Indian Music is priceless and by itself forms an exhaustive subject of study.[2] The *Ādi Guru* and the Grand Sire of Karṇāṭaka Samgīta, namely Śrī Purandaradāśa and Tālapākkam composers of Tirupati, of this period have poured forth innumerable songs, which constitute an inspiring part of our musical repertoire. Vijayanagar took the lead in the promotion of art and letters. The music prevalent in the Karṇātaka country, which extended as far as the Kṛṣṇa and the Kāverī in the north and south and respectively and the eastern and western sea-coast with Vijayanagar as the capital came to be designated as Karnātic Music.

The fall of Vijayanagar in the battle of Tālikoṭa in 1565 witnessed the springing up of independent small states in the South. By about the middle of the 17th Century, the musical centre of gravity shifted to Tanjore and the cream of Karnātic music was being collected at this centre of culture, which kept itself open to the influence of the North and even to some extent of the West, under the fostering care of the Nāyaks and the Marātha rulers.[3] Of native musical art, Tanjore has been perhaps the only seat, properly so called, in the south of the Kṛṣṇa, since the fall of the Hindu empire of Vijayanagar.[4]

The most significant musical activity centred around Tanjore during the last three centuries. The classical music of South India, was perfected in this unique region. The great Vāggēyakāras, viz., the musical trinity of Karnātic music, who laid the very foundations of our modern musical tradition of South India flourished here. They have done priceless service to the cause of our music by setting a classic tradition in their musical compositions. This period has rightly been considered verily a golden age in the history of Karnātic music. The musical form *kriti* which represents the highly melodic composition, was evolved by Śrī Tyāgarjaā. He endowed them with an artistic appeal, simplicity of form and expression. By the introduction of *sangatis* or melodic variations in his *kritis*,

2. The evolution of the theory of music in the Vijayanagar empire, By N. S. Ramachandran—*Krishnaswamy Iyengar Com.* Vol., 1936.

3. N. S. Ramachandran — *Rāgās of Karṇatic Music* — Intro. p. 6.

4. Venkhasami Rao—*Manual of Tanjore Dt.*, Part II. p. 287.

Śrī Tyāgarāja emphasisedd that melody claims more importance in highly artistic forms, wherein the musical structure, (*dhātu*) and the libretto (matu) enter into a consummate whole. The **edifice** of our classical music strongly founded by Saint **Purandaradāśa,** was thus further built by inspired composers like the musical Trinity. Besides, eminent composers in the post Purandaradāśa period such as **Kṣētrayya, Bhadrācala Rāmadāśa, Vīrabhadrayya, Nārāyaṇa Tīrtha, Girirāja Kavi, Sōma Kavi, Kāśinātha, Vāsudeva Kavi, Rāmabhārati, Kavi Mātṛubhwtayya, Aruṇaçala Kavirāyar and** others had contributed in a large measure to the *lakṣya* of our music.

Of the composers of Karnatic music, details about the life and contributions of the Musical Trinity, and many other prominent composers have become part of our musical knowledge at present and are easily accessible. In certain cases of composers, only the services of some of them have been alluded to casually in contemporary works, while biographical accounts are totally absent. These could not be traceable either. Further, the **existence** of obscure composers is little known. Neither their achievements nor particulars concerning their life have seen the light of day. Excepting a few stray references to the names of such composers in contemporary works, we have practically no means of reconstructing their biographies for want of relevant and authentic material.

The Tanjore court, during the **reign of Marātha Rājās had** the unique privilege of having a galaxy of composers, musicians, dancers and performers on various instruments. Many of them unfortunately remain either as mere names at present or not known to posterity at all. It is authentically stated that the court of **Śarabhōji II had** 360 *Vidvāns* in it and each had the privilege of performing in the royal presence once in a year. **Soṇṭi Veṅkaṭa**subbayya, the father of **Soṇti Veṅkaṭaramaṇayya** and who was **revered** guru of **Śrī Tyāgarājaswami** was given the distinct honour of performing on every New Year's Day. It will be a matter of gratification if the names of all the court artistes are traced and kept on record for future reference.

An analysis of the valuable manuscript material preserved with care over the centuries in the Tanjore **Sarasvathi Mahal** Library, serves to bring to light some new names of composers and their contribution. Further the manuscript contain authentic data relating either to the biography of the less known composers or of their contributions and hence are of immense research value.

Girīrāja Kavi

Of those who contrigūted substantially to the musical efflorescence of Tanjore during the reigns of **Śāhaji** II (1684-1712) and

Śarabhoji I (1712-1728) a composer known as **Girirājakavi** was the most illustrious. A number of *padas* and *yakṣagāna* plays, dedicated to these two rulers with the signature '**Girirājanuta**' **are** found among the vast collection of Telugu musical compositions, carefully preserved in the **Saraśwathi** Mahāl Library at Tanjore. There are authentic evidences to establish that **Girirāja** Kavi enjoyed great reputation for a considerably long period and was patronised by the two **Marātha kings** already mentioned. **Girirāja** Kavi was one of the ornaments of the Tanjore Court. Details relating to the family pedigree of **Girirāja** Kavi are fortunately available in the *dvipadakāvya, Rukmāṅgada Caritra*,[5] composed by his worthy brother, Kavigiri alias Vēnka**ṭagiri.** The latter was also the author of the treatise on **dancing,** entitled *Abhinayadarpaṇa* and was **awarded the title of** Vichitrarāyavatamsa by his patron. **Khandōji Rāya.** The family geneology of Girirāja Kavi as found **in** *Rukmāngada Caritra* is very important as it throws very useful and fresh light in clarifying **certain** notions relating to **Girirāja** Kavi and also serves to point out once for all that he is quite different from **Girirājabrahmam,** the paternal grand-father of **Śri Tyāgarāja.**

The geneological details of **Girirājakavi,** brother of Kavigiri are given under.

Gopālamantri + Ceṅgamāmbā
↓
Aubalanna (Married Jānakamma)
↓

↓	↓	↓	↓
Gōpanna	Girirāja Kavi (Gourt poet of Tanjore during the reigns of Śāhaji II and Śarabhōji)	Vēṅkaṭa	Kavigiri alias Vēṅkaṭagiri; Author of Rukmāṇgada caritra and Abhinayadarpaṇa.

Again the colophon to *Abhinayadarpaṇa*[6] **mentions** in **clear** terms family name, Gōtra and the parents of Girirājakavi.

Iti śrīkamalāmbikāvimala kṛpālabdha sāhitya kalāvatamśa *salōhitagōtrāhobalāryaputra darbhakulapāvana girirājakavi varānuja* vicitrarāyavatamsa praṇitambaina abhinayadarpaṇambanu mahāgranthambuna dvitīyānubimba mannadi sampwrṇam/

5. D. N. 353. pp. 123-125 of D.C. of T.S.S.M. Library.

6. *Abhinayadarpaṇam* – by Vicitrarāyāvatamsa D. N. 718, pp. 300-301 of D.C. of Tel. MSS. In T.S.SM. Library.

Girirājakavi was the second son of Aubalanna and Jānakamma. He belonged to the Velanādu Telugu Brahmin family and was born in Āpastamba Sūtra and Lohita gotra. His family name was Darbha Vamsa.[7]

asmatkulakramambadiyē ṭṭulanina
darbhavamśāmbhōdhi tārāvibhuñḍu
suguṇuḍāpastambasūtruḍuttamaḍu......
lōhitagōtruḍalōlavurtanuḍu
gōhirasamakirti Gōpālamanitri......
cēñgamāmbikayandu sriminca gānce
viditaśāstrapurāṇavidunaubhaḷanna...
jānakāmbaku ñityasantosamodava

. . . .

. . . .

mārtāṇḍakulaśāhamahipālusabhanu
kirtikēkkinavāḍu Girirājasukavi
saṅgitakalarahasyamugannavṣḍu

. . . .

kamalāmbikōlxbdhakavitavitāna
Kavigiriyanudēru kalisinavāḍu

Further, Kavigiri takes pride in referring to himself as the brother of the illustrious poet composer (Sukavi) Girirāja, who was a shining jewel in the Court of Śāhaji, the *abhinava* bhōja and Sāhitya bhōja of Tanjorē Girirāja is also eulogised by his brother as having obtained a commendable mastery over the intricacies of the art of music.

A comparison of the family geneology of Girirājakavi and that of Śrī Tyāgarājaswami, is essential here as it serves to determine that they are two different composers.

The Walājāpet manuscripts contain important materials concerning Śrī Tyāgarāja's life and family details.[8] The Tyāgarājāṣṭakam composed by Wālājapet Venkataramaṇa Bhāgavatar, the saint composer's disciple, in praise of his guru, begins thus:—

7. *Rukmāngada Caritra* — By Kavigri — D. No. 363, pp. 123-125 of D.C. of T.S.S.M. Library.

8. P. Sambamoorthy — Walajapet paper manuscripts — Music Academy Journal 1947, pp. 115-129.

Śrīmatkākarlavamśābdhi candrāmalasutējasē |
Pūrṇāya puṇyarūpāya Tyāgarājāya maṇgaḷam||

That Śrī Tyāgarāja belonged to Kākarla Vamśa is again established by the great composer himself in his opera, *Naukā Caritra*

Kākarlāmbudhi candruḍu
Śrī karuḍaguTyāgarāja cittanivēśā |
Naukācarita monārceda
Śrīkāntā cittagimpu Śrīraghurāmā |[9]

The '*Kuttālam Śuvaḍi*' has records of the saint's life and his family particulars. It is said that the Śuvaḍi was written by Tanjore Rama Rao, one of the direct disciples of Śri Tyāgarājaswami, during the life-time of the great composer and Rama Rao prēdeceased his guru. This Śuvaḍi which forms an useful section of the Wālājapet manuscripts offers substantial and highly authentic material on Śrī Tyāgarājaswami. The family geneology of the great composer as furnished by this manuscript is given below.

Pañcanadabrahmam
↓
↓ Sadāśiva brahmam — ↓ Sadānanda Brahmam — ↓ Saccidānanda brahmam — ↓ Bāla Brahmam — ↓ Girirāja brahmam

Girirāja brahmam
↓
Rāmabrahmam + Sitāmba (also had 5 sons)
↓
↓ Pañcanada-brahmam — ↓ Pañcāpakeśa-brahmam — ↓ Tyāgarāja-brahmam

Girirājabrahmam was the youngest of the five sons and none of the four brothers was known as Kavigiri. Brahmam is said to be their family title. Girirājabrahmam was also known as Subramaṇya Bhārati. It has been reported that Girirajabrahmam flourished during the reign of Śāhaji and received liberal benefactions at his hands.[10] According to Subbarāma Dīkshitar, the grand-father of Śrī Tyāgarāja Swami was the author of Vedanta kirtanas and *yakṣagānas* and that he adorned the Court of Śāhaji. Rāmabrahmam, his son was an expounder of the *Rāmāyaṇa* in the Court of Tulaja

9. *Nawkācaritra* — Ed. with Intro. by P. Sambamoorthy. 1962.
10. *Śrī Tyāgarāja — A study* — C. Tirumalai Naidu, S. T. Press. 1910 A.D.

(1763-1787) who extended unstinted patronage to him[11]. Moreover a *kīrtana* beginning with the word "*Māyā ni uancana nadavadu* in *Kambhōji-rāga*, Ādi tāḷā and published with notation in *Sangīta Sampradāya pradarśini Anubanda*—Part 3 — P. 60, has been ascribed to Girirāja Kavi. The song reflects a scholarly style and also breathes the advaitic philosophy. It contains the *mudrā* 'Girirājendra'. It may be interesting to note that the signature found in the *padas*, and *yakṣagānas* referred to above and available in manuscripts at Tanjore library also happens to be 'Girirājanuta' etc. Under the circumstances, it is rather difficult to find out which of the two Girirājas was the composer of them. Whoever might be the author of these compositions, it is now revealed on the evidence of the genelogical data that Girirāja Kavi, the brother of Kavigiri of Dharbhāvamśa is definitely not Śrī Tyāgarājā's grand-father viz., Girirāja Brahmam.

Even in the *yakṣagāna* plays ascribed to Girirāja Kavi, excepting the 'Girirāja' mudra, no further clue to the family geneology or family name "*inti peru*", which will be of great help in deciding their authorship, can be had. However, the available references of authentic nature and also the internal evidence noted above are more than enough to prove beyond doubt the existence of Girirāja Kavi of Darbha Vamsa and Girirāja Brahmam of Kākarla Vamśa as two distinct personalities.

The question that naturally arises next is whether or not Girirāja Kavi and Girirāja Brahmam are contemporaries. If it is to be posititively presumed, then who is to be credited with the authorship of the *Śṛingāra padās* and the musical plays dedicated to King Sāhaji, as all of them have invariably the Girirāja *mudra*.

The contemporaneity of Girirājabrahmam with Sāhaji, does not seem to have practical basis. The existence of Rāma Brahmam and Śrī Tyāgarāja as contemporaries of Tulaja II (1763-1787) and Sarabhōji II (1798-1843) respectively is a fact that can be proved. But it seems hardly practicable to place Girirāja Brahmam, the grandfather of Śrī Tyāgarāja as a contemporary of Śāhaji II (1684-1712) The intervening period between Śāhaji II and Tulaja II is considerably long and will not subscribe to the supposition of Giriraja's contemporaneity with Śāhaji II. Thus this historical evidence serves to establish the fact that it was Girirājakavi of Darbha Vamśa who adorned the Court of Śāhaji II and not Śrī Tyāgarāja's grandfather. As such it was Girirājakavi, in the capacity of a court poet,

11. S.S.P.S. — Vol. 1. Vide Intro.

was the author of all those erotic *padas* and *yakṣagānas* in praise of his patron, Śāhaji.

The points that are set out in the foregoing treatment may be summed up:

1. Girirājabrahmam and Girirāja Kavi are two distinct composers.

2. Girirāja Kavi, the brother of Kavigiri, belonged to Lohita Gōtra and Darbhavamśa and was the court vidwan during the reign of Śāhaji. He was an illustrious composer of *Sringāra padas* and music plays in honour of his patron.

3. Tyāgarāja's grand father, Girirāja Brahmam, of Kākarla vamśa could not have possibly flourished in Śāhaji's Court as it is till now understood; also he was not the author of *Sringāra pada* and *yakṣagānas* addressed to Śāhaji II. the *advaita kīrtana* published in *Sangīta Sampradāya Pradarśini* might have been composed by him.

The contribution of Girirāja Kavi.

The author of the erotic *padas* and *yakṣagānas* extolling Śāhaji and Śarabhoji, with the mudra 'Girirāja' must have been an eminent scholar in Telugu and Sanskrit, besides being a fine composer in music. About two hundred such *Srīngāra padas* are preserved in the manuscripts, with the full text; the names of the *rāga* and *tāla* are indicated on the top of the songs. For some *padas*, the rāga and tāla are not marked.

The kings have been identified as the nāyakas in these compositions and the various mental states of the damsels in love are depicted in a lucid manner. Girirāja must have digested the work '*Sringāra Rasa Manjari*' and other treatises relating to the subject of erotics. It is highly probable that he derived inspiration from Kṣētrayya, whose *padas* on Lord Muva Gōpāla served as models for all later composers of such form. About a hundred and fifty *padas* of this composer are available in honour of Śāhaji alone.[12] In the absence of notation we are not able to assess the musical worth of these songs. Yet a perusal of the long list of *rāgas*, representative

12. *Sāharājapadamulu*:—D. 854, D. 449 of Des. Cat. of Telugu Mss. T.S.S.M. Library.

of the ghana, naya and rakti group, throws sufficient light on the musical atmosphere of the court, the most popular ragas and the general trend of music during the author's time. Of the rāgas *Āhiri, Surati, Kāmbhōdi, Tōḍi Rēvagupti, Atāṇa, S'ankarābharaṇa, Goulipantu, Pantuvarāḷi, Bhairavi, Gummakambhōdi, Saindhavi, Savēri, Kurunji, Asāveri, Madyamāvati, Mangaḷakaiśiki, Tōdi, Gouri* and *Sāranga* are frequently used. Hindustani rāgas like *Toya Asāveri, Immānkalyāṇi, Jejeṿanti, Brindāvani, Nāyakikanara, Bibās, Jogi asāveri, Mallaru* and *Bilāval (S'ankarābharaṇa)* are also used by the composer. In the history of Karnātic music Girirāja happens to be incidentally the earliest to compose in the rāga, *Brindāvani*. The impact of north Indian music on our system is seen for the first time in the choice of some of their *rāgas, tālas* and musical instruments like Taws.

In one of the manuscripts[13] containing *padas* in praise of Śarabhōji, is found a beautiful *svarasthāna pada* in *Tōḍi rāga* and *Ata Taḷa.* It is a fine piece with *jathis, svarākshcaras, rāga mudra* and *nāyaka mudra.* The idea of composing songs with the above mudras and with *svarākshāras* was prevalent even during Girirāja's time. The followng song reflects his elegant style and literary merit.[14]

Rāga : Tāla :

Kaliki suratavēḷa jaladamai tōcenu
Alivēṇi kuntalamulaniyeḍu celuvumīrina cīkaṭi tanara

Palumāru aladāni bāgagu mēnanēḍi
Tolakari meṛapu nilukaḍai meṛaya
Gāravamuna dāni gaḷaravamulaneḍi
Mīrina uṛumulu mikkili celaga
. . . .
Sarasuḍaina *Sāhendrumanasanē* māyūramu
Kanakāngi ghanamu cūci tanarucunuṇḍa
Sarasuṇḍu *Girirāja* sannutuṇḍapuḍu
Pariparividhamula marukēḷi kūḍa

Also Girirāja had invented new *rāgas* and named them after his patron viz., *S'arabharāja candrikā,, S'arabha lalita, S'arabha kalpam*

13. D. N. 448 — of Der. Cat. of Telugu Mss. T.S.S.M. Library.
14. D. N. 854. D.C. of Telugu Mss. T.S.S.M. Library.

Suranidhi and *Śarabhanaḷiṇa*. The melodic individuality of these *rāgas* is however not known.

As a composer of *yakṣagānas*, Girirāja excells himself. *Yakṣa gāna* plays were very popular at Tanjore then. He was the author of the five musical plays in Telugu, namely, *Sarvānga sundarī vilāsam*,[15] *Rājamohanakoravañji*[16], *Rājakanyā pariṇayam*[17], *Vādajayamu*[18], and *Lilāvati kalyāṇam*[19]. All these are still in manscript form.

Rājamōhana Kuravanji celebrates the love of the heroine *Rājamohini* for the monarch Śāhaji. It consists of *dvipadas, darus*, dialogues and *mangalam*. When the king sets out in procession, the heroine falls in love with him and pines for him in the Sṛngāravana. She chides the moon and the southern breeze in *Viraha*. Highly *rakti rāgas* like *Āhiri* and *Mukhāri* are used in this context, for realistically portraying the pangs of love. Finally, the heroine sends a love message through her parrot to her lover in a *daru* set in *Bhairavi rāga*. The advent of the *Koravanji* is indicated in a *prāvēśa daru*, who reads the palm of the heroine, and forecells the happy union of the couple. In keeping with the *Koravanji* technique, Girirāja has introduced the characters of Singi and Singan. The last *sobhāna mangaḷam* gives the name of the composer and of the patron.

Śrī karuniki rājaśēkharuniki
Girirājapāluniki dhara sarasuniki
Vāsavanibhuniki vara*Sāhityabhōjuniki*
Mā Śāhendrarājēndraniki maṅgalam.

The *yakṣagāna* '*Līlāvatīkalyāṇa*' deals with the marriage of Līlāvati with Śarabhoji.

The poetic excellence of Girirāja is clearly revealed in the fine musical style of his *padas* and *yakṣagānas*. The use of *gadya sāhitya* and *padya sāhitya* in *Kaiśiki riti* is remarkable. The presence of prosodical embellishments such as *anuprāśa*, *yamaka* and *antyaprāśa* lend special beauty to the form. For most of the *padas*,

15. D. N. 658-662; p. 273-274 of D.C., T.S.S.M. Library.
16. D. No. 509, p. 205 of D.C., T.S.S.M. Library.
17. D. No. 568-569; p. 236 of D.C., T.S.S.M. Library.
18. D. 598-601; p. 250-251.
19. D. No. 587 — p. 244, D.C. of Telugu Mss. T.S.S.M. Library.

there are plural *caraṇas* **and** those with *jatis* or *śollukkattus* were intended for dance. In short, the author of these compositions, was proficient in *Sangīta* and *Sāhitya* and his musical works stand as proof of his literary and musical scholarship.

Soma Kavi.

We are introduced to this hitherto unknown composer of *Śṛngāra padas* in fine Telugu by his elegant compositions in praise of Śāhaji Mahāraja. It is possible that he flourished in the Court of Śāhaji and was also a contemporary of Girirāja Kavi, the illustrious author of *Yakaṣagānas* and erotic songs. About seventeen *padas* with the signature 'Soma Kavi' and dedicated to his patron, are traceable in an unpublished manuscript[20] in Śaraswathi Mahāl Library, Tanjore. The style of the compositions bears similarity with that of Girirāja and in certain cases excells itself. The choice of appropriate words, capable of artistic expression and use of fine, easy flowing poetry are the remarkable characteristics of his songs. It is regrettable that the details of *rāga* and *tāḷa* are not marked for most of these songs. The bare text of the songs alone is available. The poetic talent of the composer, his intellectual profundity and scholarship are displayed in full in the grand *sāhityas* of his pieces.

Somakavi belongs to that class of composers about whom biographical details are not traceable. On account of the fine style of the *sāhitya*, these songs may be popularised. The *pada* in *Sankarābharaṇa rāga* is a fine piece of creative work and reflects the dignified style of the composer. The full text of this song is given under.

Rāga:— *Śaṅkarābharaṇam* Tāla:—

P. Bālanu nē cāla bālanu nē cāla
Śāhabhūpāla.

C. Māvāru peṇḍlivēḷa paiḍi muḍicināru
Gēlisēyakurā veṇta veṇta tirigi gubbalaṇṭi
Nāḍu kemmōvi paluganṭu cēsēvurā
Iṭuvaṇṭi vagalu mānarā.

Adaru bedaru lēka Nīvicca dalanci mellana
Madanugṛhamupai ceyi vēsēvu mēragādurā
Pakkacēri nanumigula kokkōkavidhamulanu
Grakkuna ērā ēlavu ghana *Sōmakavinuta.*

20. D. No. 449. D.C. of Tel. Mss. T.S.S.M. Library.

Vāsudēva Kavi

Vāsudēvakavi was another eminent composer of Tamil *padas*, who adorned the Court of Śāhaji. To him are ascribed about hundred and more padas which are mainly erotic in content and are addressed to Śāhaji, the celebrated hero of all these songs. Particulars of *rāga* and *tāḷa* are not traceable. He was perhaps one of the favourites of the ruler and had praised the musical accomplishments of his patron in affectionate and euologising terms as *Sangita Śāstra Vyāpāra, Sangita rasalilā, Sangita lōla, Sangitatil Birudu Pātramām etc.* Except that he was a court poet, nothing further is traceable about the family and private life of the composer.

That he was a versatile composer is easily revealed by his compositions. Being a linguist, he had composed in Tamil, Telugu, Sanskrit and in maṇipravāḷa. The total number of his padas is about fiftyeight. Most of them are in Tamil, while there are about forty two in Sanskrit. A few are in Telugu and maṇipravāḷa. The Sanskrit[21] pieces reflect a good style and reveal the scholarship of the author. All these compositions contain the *mudra* 'Vāsudēvakavinutha' and also the patron's name. The *sāhitya* has its poetic excellence and must have presented a fine scope for dance and music.

It was an age when royal patrons took exceptional interest in fostering music and dance. The Nāṭyaśāla attached to the royal establishments had a retinue of musicians and dancers. The *abhinayapadās* were probably composed for purposes of being utilised in the performances, held frequently in the royal establishments. On the model of the *padas* of Kṣetrayya, *bhāva* padas in Tamil which afforded immense scope for expressing the subtle feelings came to be composed in large numbers, thus resulting in the emergence of a rich crop of such *padas*. It is probable that these compositions dedicated to the patron, formed the repertoire of the Court dancers. The following song was intended to arouse the king from slumber. Herein a list of few morning rāgas sung by the musicians on the specific occasion is available.

suprabhātam suprabhātam *śahajirājanē*
suprabhātam sukavibhōjanē
suprabhātam bhōsaleśanē
suprabhātam sāmi||
Indiradikkinil aruṇakāntigal

21. B. No 11649. T.S.S.M. Library.

Iyaluḍanē vistāramāccudu

vindaiśēr aravinḍa vāsanai vīśudippōdu||

pāḍagar desākṣiyuḍan bhūpāla dēvagāndhāri **muzhaṅgugirār**

kūdiye *vāsudēvakavi* **padām pādugirār**

maḍavār neḍupugaz śēr *śahajirājanē* **nitya śōbhanam dēvarīrukku**

vēḍikkai yadēcchaiyādānattu vēḷaiyidu sudinam||

Vāsudevakavi is also the author of a fine Sanskrit work called 'Dautya *pañcakam*'. *It* consists of five *darūs* and each of these is preceded by a crisp **ślōka** which serves as prelude to the songs. The Dautya *pañcakam* is highly erotic in content and tells about the love of a courtesan for King **Sāhaji**. The various forms of love messages through birds, animals, clouds and human beings have been beautifully portrayed. That the author has dedicated this work to his patron **Śāhaji** is revealed in the **ślōka** given under.

Śrī śāharājamabhivīkṣya vimōhitāyāḥ
taddautyapañcakamaham sarasīruhākṣyāḥ |
śrī vāsudēvakaviradya vadāmi vāṇīm
pādāmbujātayugaḷam śīrasā dadhānaḥ ||

(*Daūtya pañcakam)*

Vāsudeva Kavi has adopted a fine and scholarly style in his Sanskrit compositions.

Besides, a set of nine compositions in Sanskrit called *Navaratnamālika* in honour of **Śahaji** is ascribed to the composer. It is obvious that all these songs were quite popular in the court. Further more, **these** *Sāhityas* stand as important proof of **Śāhaji's** unstinted patronage to composers of song and literature in Tamil. The musical structure of these *sāhiiyas* could not however be traced. Though these songs may not be of much practical value at present, in the absence of notation, yet their historical and technical significance cannot be set aside. References to the musical accomplishments of the respective patrons are interwoven into the texture of the *sāhityas* of the songs. Again, they provide technical details that are useful for tracing the history of musical forms in their structural aspects besides giving additional clue to the most popular *rāgas*, their names and musical forms of the particular period. Thus from the point of view of research in music the importance of these compositions of the court poets may not be overlooked.

Rāmabharāti

It is well-known that the court of Śāhaji II was fragrant with the aroma of Marathi, Sanskrit, Telugu and Tamil scholarship. Tamil literature and song received equally fresh encouragement at the hands of the scholar prince. Rāma Bhārati was a profound scholar in Tamil. He was one of those famous composers of erotic *padas* in Tamil in praise of Śāhaji, who adorned the court of Tanjore.

That he was also known as Panchanada Rāma Bhārati, is deducible from the text of one of his songs. We may also infer that the composer hailed from 'Panchanada' popularly known as Tiruvaiyār. No authentic information is traceable with reference to the life of the author.

His compositions are mainly erotic in nature, with Śāhaji as the *kritināyoka* and were perhaps meant to be sung and danced by the court dancers. They are on the model of the *padas* of Girirāja. These compositions depict the love of a lady towards king Śāhaji who is the nāyaka. The nine *rasas* have been admirably portrayed. Different types of nāyakis have been represented and there are padas for every conceivable situation and for each type of nāyaki. The music of these *padas* is not available. The *sāhitya* is full of prosodical excellences and bristles with *yaḍugai* and *monai* beauties. Here is the text of a song taken from the manuscript entitled '*Rāmabhārati Padas*' which is illustrative of the poetic style of the composer:—

Rāga: – Tāla: –

P. Mōha migavānēnē mōḍiyenmēl śeyvanēn
Sāharāja bhūpāla ! sarasa saṅgītalōla !

A.P. Madanan kaṇaiyāleyya madiyam śendazhal peyya
Adakkakkūdāden śeyyē unnai nambināḷē

C. Orunāḷum piriyenē ennakuraiśeydenē
Innum unbirandānē
*Ē*kabhupati pālā ! *Rāmakavikkanukūlā*
Śāharāja Bhūpāla ! Tazhuvum vañjiyar lōla !

In addition to the regular musical compositions, Rāmabhārati has also left behind beautiful poetic stanzas, such as *Varṇam* with

jati, *Tāzhiśai*, *Āśiriya Viruttam, Kalippa* etc. The total number of his compositions being seventy four includes forty-nine *Sṛngāra padas* and several types of versification.[22] In one of his *Āśiriya-viruttam,* he has brought out in eloquent terms the noble and heroic qualities of Śāhaji, the hero of the pieces.

Pattābhiramayya, Sītārāmayya- and Vasanthappa - Pada Composers. These three personalities were *pada* composers in Telugu and flourished during the reign of Śāhaji. Their padas are found in the manuscript entitled '*padālu*'[23]

Pattābhirāmayya has to his credit seven *śṛngāra padas* for which particulars of *rāga* and *tāḷa* are absent. Sītāramāyya's *padas* numbering about nine, have *rāga* and *tāḷa* indications. These have 'Tyagesa mudra' and are dedicated to their patron, who was himself an illustrious composer of many a fine *pada* with Tyāgesa mudra in praise of God Tyāgarāja of Tiruvārur. *Rāgas* such as *Mangalakaiśiki, Karṇātakasāvēri, Pādi, Kalyāṇi, Sāvēri, Bhairavi* and *Bēgada* are used for some of the *padas.* To Vasanthayya, are ascribed, twelve *śringāra padas.* The *padas* of the above mentioned composers do not come up to the level of excellence in poetic conception, evident in those of Girirāja kavi and Somakavi. However these three names may be grouped under the list of *Vāggeyakarās* who belonged to the period of Śāhaji.

Melaṭṭūr Vīrabhadrayya

Among the composers who flourished in the first half of the 18th century and whose services are inestimable to the *lakṣya* of Karnatic music, Melattūr Virabhadrayya is a significant name. He was also referred to as Chowkam Virabhadrayya. His contributions to the growth of art music are pioneering in nature but have not been sufficiently known. An investigation of the contents of the music manuscripts at Tanjore Library[24] reveals the existence of the compositions of Vīrabhadrayya in the shape of *Svarajatis, varṇa, Rāgamālikā Tillānās* and *kīrtanas.* Further, an analytical study of these compositions establish the fact that Vīrabhadrayya is the earliest to compose the musical forms namely, *Svarajati, Varṇa, Rāgamālikā* and *Tillana.* On account of this fact he came to be known as *Mārgadarśi* Vīrabhadrayya.

22. *Ramābhatāri padas* — B. No. 11654. T.S.S.M. Library.
23. D. No. 456 D.C. of Telugu Mss. T.S.S.M. Library.
24. Mss. With B. No. 11616 — T.S.S.M. Library.

Vīrabhadrayya was a contemporary of Pratāpasimha Mahārāja of Tanjore (1739-1763). He was a prolific composer and signed his compositions with 'Achyutavarada' and 'Pratāparāma' mudras. The village in which he lived and also known after, was the famous Melattūr, the centre of *Bhāgavatamela nāṭaka* and dance tradition. The village was originally called Achyutapuram and was named after the famous Achyutappa Nāyak of Tanjore. Tradition has it that the Nāyak ruler himself, a lover of fine arts, gave away free gifts of lands and villages to the Telugu families of scholars, musicians and composers who had taken shelter in the Kāveri delta after the fall of the great Vijayanagar empire. One such village commemorating the munificent patronage of Achutappa Nāyak was Melattūr, which was consequently renamed as Achyutapuram. The village grew to be the stronghold of dance and drama, and in subsequent stages produced experts in Bharata Śāstra. Melattur became sacred for the two shrines of Unnatapurīśvarar and Varadarāja Perumāl, who were worshipped as the presiding deities of the place. Though Melattūr is a Śivakṣētra, the shrine to Nṛsimha is held in great reverence and the enactment of the *Bhāgavatamela natakas* composed by Melattūr Venkatarāma Śāstri has all along been offered as regular items of worship to Lord Nṛsimha on the occasion of the annual celebrations in the temple precincts.

Excepting the valuable account of Vīrabhadrayya available in *Sangīta Sampradāya Pradarśini* touching upon his contribution briefly, very little is known about the life of the composer. According to Subbarāma Dīkshitar, Vīrabhadrayya was a Mulikinādu Telugu Brahmin. He had a commendable knowledge of rāgas, bharata Śāstra and Sāhitya. He was the preceptor to Rāmaswami Dīkshitar, the father of Muthuswāmi Dīkshitar, one of the Musical Trinity of South India. Again in his line, flourished at a later date the eminent composer of dance-dramas viz., Melattur Venkatarama Śāstri. It is held that Vīrabhadrayya migrated from north to Tanjore and was desirous of winning the royal favour. He waited patiently for a weary length of time on the banks of the river Vennār so that he could attract the notice of the Tanjore king who would he passing that way to Temple for daily worship. The learning, character and accomplishments of Vīrabhadrayya, very soon brought him due recognition at the Rājā's hands, who honoured him in a befitting manner.

Contribution of Virabadhrayya

Vīrabhadrayya was a versatile composer. He was proficient in Sanskrit, Telugu, Tamil and Marāthi. He was an excellent composer of *Varna*, *Svarajathi*, *Rāgamālikā*, *Tillāna* and *Kīrtanas*. Most of his

songs are in Telugu, a good number in Sanskrit, while there are a few in Tamil and Marathi. His compositions in general, reflect a very musical and chaste style, characterised by simplicity coupled with easy flow of melody and thought. He has affixed the mudra 'Achyuta Varada' in most of his songs and in some others, the names of the presiding deity of the Siva temple at **Melattūr** viz., **Mudandiśa** or **Unnathapuriśa** also occur.

Vīrabhadrayya must have been a **Dēvi bhakta and digested the Devi stōtras such** as *Devi Triśati* and *Soundaryalahari*. His songs in Sanskrit containing expressions from these *stōtras*, testify to this fact. These compositions are replete with rehetorical beauties like **anuprāsa, antyaprāsa and Vrityanuprāsa.** The following song in *Mānji rāga* and *Ādi tāḷa* is a fine specimen of his literary scholarship.

Rāga : Māñji **Tāla : Ādi.**

Pallavi

Māmava jagadāmbike śivapriyāmbike
kōmalagātre dēvi kumbhajanustōtre kuvalayadaḷanētre

Caraṇam.

1. **Candrakalāpe dēvi śāmbhavasamlāpe sakalāgamarūpē |**
2. **Himagiribāle śritajanaparipāle ramaṇīyaguṇaśīle |**
3. **Āsyasarojē dēvi avitasusamāje** *acyutavaradānujē* |

His Telugu kritis exhibit mastery of language and portray fine sentiments and admirable style of execution. Here is an instance.

Rāga : Maṇiraṅgu **Tāla Ādi.**

Pallavi.

Abbabba tāmasamēla sokayyā *Acyuta varadayya*

A. Pallavi.

Nibbaramuga **nī** salipina **dṛdhabhakti**
Neravau adi **nāku varuvan**

Caraṇa

1. Akkarato munnu **Prahlādu cāla**
   Mrokki ninu **vēḍaga.**

Ukku kambamu nuṇḍi veḍali ānāḍu
Ōho paṇḍligilincina vekkasamau
Abbabba tāmasa Śrīrāmā

2. Dantirājalanāḍu makariceta cikki
Ententō mōraliḍaga vini ala
Garutmantuni bāga a ... ...nna Vēgamē
Vaccinantalanta yo Śrīrāma
.........................Varamohanā*cyutavaraduni*
Kanunē ganna ....

In the historical evolution of musical forms, Vīrabhadrayya is found to be the earliest composer of 'Svarajati'. His *svarajati* in Huseni *rāga* is in Telugu and represents a masterpiece in the rāga. It became so popular that attractive svarajatis on the model of the above arose subsequently[24a]

The Huseni *svarajati* is set in *Ādi Tāḷa* and is in praise of Lord Varadaraja of Melattūr. The names of the *sthala* and devata occur in the *anupallavi* section. It depicts the theme of *Madhura Bhakti* and is a fine specimen of artistic finish and fertile musical imagination. The entire *svarajati* consists of two sections viz., the shorter section comprising *Pallavi, anupallavi* and the passage of jathi. The second section consists of *charaṇa, charaṇa svaras* and a concluding *jathi* appendage. The *rāga bhāva* is easily evoked even at the outset in full by frequent emphasis on the *rishabha* note which is the *jīva svara* of the rāga. Since it is mainly a dance form, it is excellent from the rhythmic point of view. The piece is usually started from the *charaṇa* "Ow rā rā sāmi vinara" since the music of the same is very captivating and lively begining as it does on the jīvasvara of the rāga.

Vīrabhadrayya has to his credit another *svarajati* in Mōhana *rāga*, Ādi tāḷa with the opening *sāhitya* 'Modi sēya mergādani'. It comprises *Pallavi* and seven *svara sāhitya* passages. The absence of *jati* passage is to be noted. The mudra 'Achyuta Varada' is found in the pallavi section itself :—

Mōdi seya mēragādani tōḍi tēvē nā sāminī
iṭulēni marulu jēndina nanunēdu śrī *acuta varduni* cāla ||

24a. 'Emayaladira' in Huseni is in praise of Sri Mallārji 'Emandāyanara' is ascribed to the joint authorship of venkatarama Sastri and Adiappiah.

In the evolution of the *svarajati* composition, those without *jathis* emerged later.

In addition to svarajatis, Virabhadrayya was one of the earliest composers of the *varṇa* composition. **Husēni** was perhaps his favourite *rāga* and we find a *varṇa* again in this *rāga* in ata *tāla* with the beginning words '*Dayajūda valayini vyāla tāmasa myāla*'. The mudras of Mudandīśa and Unnatapurīśa are present here. Besides, there are also *varṇas* in *rāgas* viz. *Kannada, Ānandabhairavi, Punnāgavaraḷi* and Suddhasāvēri.

Again the credit of having composed the earliest rāgamālika composition goes to Vīrabhadrayya. The rāgamālika "Na mohanānguni yi vīrahambu * * * nannelusrī Achyutavaraduni in six rāgas viz., *Mohana, Tōdi, Varali, Huśēni, Nata* and *Kannada*. is fine piece with chittasvara and *rāga* mudra for each section.

There is a pancharāgamālika using five *rāgas* viz., Śāranga, Kalyāṇi, Bhairavi, Śāvēri, and Bilahari and it contains both *chittaswara* and *rāga mudra*.

Ramaswamy Dikshitar who was the father of Sri Muthuswami Dīkshitar learnt music from Vīrabhadrayya, and emerged as one of the eminent composers of *rāgamālikās* and *chowka varṇas* in the subsequent period.

Further a number of *kritis* of Vīrabhadrayya are available in *rakti rāgas* such as *Ānandabhairavi, Sahāna*, Bhairavi, *Kedāragoula*, Sāvēri, *Sourāshtra, Atāna, Kalyāṇi, Nīlāmbari, Mōhana, Sankarābharaṇa, Kāpi, Husēni, Phāraj, Mānji, Madyamāvati, Maṇirangu, Goulīpantu*, and *Bilahari*. *Surutti Mallār* is a rare *rāga* occuring in his songs. The notations for some of his *kritis, svarajatis*, and *varṇas* are available.

Of particular interest is to consider Vīrabhadrayya as the pioneer composer of the musical form *Tillāna*. The earliest example of a *Tillāna* is to be found in the following composition set in *Pantuvavāli rāga* and *Ādi tāla*. It is to be noted that a jati passage figures at the beginning as well as at the conclusion of the piece

Dāni tillillāna tānatandari|nādiridirinā
tandiridirinām tillillānām dattillānā
tirinām daritillāna tirinyā||

....................ēlu kōrā jila jila jila
manucun tamigaligēnu idugō sarasanika
ipuṭu ac yutavaradā nannu||

Tillānas are excellent dance items and provide an attractive and lively finish to the concerts. Towards the close of 19th century prominent tillāna composers like Patnam Subramanya Iyer, Mahāvaidyanātha Iyer, Tanjore Quartette, and Kunrakkudi Krishna Iyer, flourished. There are *tillānas* in Marāthi composed by the Rājas themselves. It is evident that the north Indian musical form Tarāna became popular in Tanjore as early as the period of Virabhadrayya, who thereupon composed the one in *Pantuvarāli.* Considering the sublimity of *sāhitya* and the artistic finish the compositions of Vīrabhadrayya deserve to be popularised.

Songs dedicated to the Divine are of ennobling value to humanity and such *sāhityas* containing lofty ideas stand the attrition of time and continue to inspire the future generations though their musical settings are not traceable.

sapaṇkāpi kavērvāṇī harināmānkitā yadi|
sā vāṇī saphalā jñēyā nishphalānyasamāśrayā||

It is the need of the hour to trace such composition of our vāggeyakāras and by setting them to dignified tunes, give them musical life.

Kavi Mātṛbhūtayya

Kavi Mātṛbhūtayya lived before Śrī Tyāgarāja and is known to posterity as the celebrated composer of the *Tṛśiragiri padas* viz., songs dedicated to Śrī Mātṛbhūteśa, the presiding deity of Tiruchirapalli. Only about five of his *padas* with the *Tṛśiragiri* mudra are traceable in certain old publications of songs. Śrī Subbarāma Dīkshitar in his introduction to *Sangita Sampradāya Pradarśini* has recorded the following valuable account of this composer. According to this, Mātrbhūtakavi led a life of dire poverty. Tormented by its severity, he was driven to utter despair and decided to put an end to his life in the Ganges. He appealed to his Iṣṭadēvata in a moving song with the beginning words "Kāśikkappana" (the *rāga* and *tāḷa* as well as the text of the song are not traceable). Thereupon he was blessed by Lord Śiva who directed him to King Pratāpasimha, the then Maratha ruler of Tanjore. In the meanwhile, the monarch who was equally a staunch devotee of Śiva, was duly informed in his dream about the arrival of Mātrbhūtakavi to his court. Thus came the composer to Tanjore, the homeland of munificent patronage and the nursery of fine arts. It is said that

Pratāpasimha, (?) presented him lavishly with costly presents and treated him with honour.

Beyond these details enumerated by **Subbarāma** Diksitar, nothing is hitherto known about **Mātrubhūta's** life and contribution to music. **Among the precious collection of** Telugu manuscripts preserved in the Saraswathi Mahal Library it will be found that a fine *yakṣagāna* work entitled '*Pārijatāpaharaṇa natakamu*'[25] was written by **Mātrbhūtakavi.** The value of this unpublished work is enhanced because it has brought to light the life and accomplishments of the composer, and also provides interesting information pertaining to Kig Amarasimha of Tanjore (1787-1798) and his learned minister, **Śivarāyamantri.**

The **colophon** to '*Pārijātāpaharaṇa Naṭaka*' explains in unmistakable terms the parentage, education and about the accom**plishments of** *Matrubhūtakavi.* **The colophon to** *Pārijātāpaharaṇa* **is given below** :—

> **idi śrī cōlasimhāsanādhyakṣa bhōsalapratāpasimharāja pūrvapuṇyaparipākasvarūpa yamunāmbikāgarbhasuktimauktikāyamāna** *Amarasimha maṇḍalādhiśvara nāmānkitambaina* **mantrimārtāṇḍa śivarāyamanthrikāritambaina** *śrīmatsugandhikuntalēśvara karuṇākaṭākṣavīkṣaṇa* **sudhāsārasañjanita caturvidhakavitānirvāhakaśāṇḍilyagōtrapavitra** *kaviraṇgāryaputra* **vidvajjanavidhēya** *mātṛbhūtakavi nāmadhēya praṇītambainapārijātāpaharaṇanāṭakamu*|

According to the above, **Mātrbhūtakavi** was the son of **Rangāraya** and belonged to **Śāndilya** gotra. They were **Velanāḍu** Telugu Brahmins. His ancestors were natives of Trichy from where the family later migrated and settled down at Tanjore. The birth of the composer was occasioned by the grace of Goddess Sugandhi**kuntalāmba,** the presiding deity of Tiruchirappalli. He was hence appropriately named after Lord **Mātrbhūteśa.** Even at the outset, the composer acknowledges that *Kavitva* or the art of composing decended on him due to the Grace of Śrī **Mātrbhūteśa** who naturally became his **Ishṭadevatā.** Further he considers himself blessed in being endowed with a fine style, which is naturally elegant, flowing and spontaneous. He calls himself '*Śringāra rasagnah*' and *sarasa sāhitya madhura vāgjhari* '.

25. D. No. 543 of D.C. of Tel. Mss. T.S.S.M. Library.

That **Mātṛbhūtakavi** was an ardent devotee of the presiding deities of Trichy, an excellent poet and a composer of extraordinary merit is clearly revealed by his *Pārijātāpaharaṇa naṭakamu*. In addition to the highly devotional *kirtanas*, **Mātṛbhūtakavi**, was also a first rate composer of musical plays.

Pārijātāpaharaṇa was written at the request of **Śivarāyamantri**, the distinguished minister to King Amarasimha, who was himself a devout *bhakta* of Lord Candramouliśvara and Śrī Rāma, besides being an erudite scholar and a well-known patron of learning. **Mātṛbhūta** eulogises his patrons as those who had crossed the ocean of learning viz., '*Sarvavidyā pārangata*' and '*Vidyābdhi Pārangatā Śivarāya Dhīvaramani*'. Amarasimha was the son of **Pratāpasimha** Mahārāja (1739-1763) and like his predecessors gave away free gifts of extensive *sarvamānya* lands to artistes and the religious.[26] Mātṛbhūta had dedicated the *yakṣagāna* to Amarasimha for whose character, personality and accomplishments, the former had the highest regard. The following *dvipada* justifies this idea.

bhōsalavamśābdhi pūrṇendupēra
bhāsurakīrti sampannuṅipēra
dātaladātayau dhanyunipēra
mātali cōlarājyādhīśunipēra
dharakṣ pratāpamṛgeṇḍratanayunipēra
iravōṇḍu Amarasimhēṇḍrunipēra
paramāṅkitambaina pārijatāpa
haraṇanātakamidi anuvumīraganu

In an eloquent style **Mātṛbhuta** explains the geneology of his patron in clear terms. That he flourished during the period of Amarasimha (1787-1798) is well established by internal evidence available in his *Pārijātāpaharaṇa*. Further **Mātṛbhūta had** referred to King **Pratāpasimha** as the illustrious father of Amarasimha while discribing the latter's family pedigree and the absence of any further reference to **Pratāpasimha** in the work is to be noted. The above circumstance suggests that **Mātṛbhūta** could not have been a contemporary of **Pratāpasimha**.

As explained in the work, it was **Śivarāyamantri** who invited the composer to the court of Amarsimha and directed him to compose a fine work employing *gadya, padya*, and with *navarasas* in the

26. The Mss. with B. No. 11593 contains *svarajatis* and sallamdarus in praise of Paratapasimha and Amarasimha.

same manner as *Timmaṇārya* composed '*Pārijātāpaharaṇa prabandham*' which earned for him the title "Mukku Timmanārya muddu palaku". On the successful completion of the musical play, king Amarasimha showered royal favours on Mātṛbhūta. Tradition has it that he was also presented with two *velis* of *nanjai* lands near Tiruvaiyār and a house in Vaidyanātham pettai as free gifts by the ruler.

'*Pāriiātāpaharaṇa Natakam*' is a fine musical play in Telugu in five acts and belongs to the type of *yakṣagānam* plays as it has divisions into acts. The composer prefers to call it a *nātaka* and not an *yakshagāna*. It consists of *darus, dialogues, chūrṇika, Dvipada, Sōbhana* and *Mangalam*. The theme of this musical play is the well-known story of Satyabhāma getting enraged at Lord Kṛṣṇa for handing over the Pārijāta flower to Rukmini and how Lord Kṛṣṇa finally appeases her by fetching the Pārijāta tree from '*Svarga lōka*' after conquering Indra. The play commences with an auspicious song in Saṇskrit generally referred to in the *yakṣagaṇa* sampradāya as *Toḍayam*. This song is also signified as '*Jaya*' since the term *Jaya* figures as the first word in every *pada* and is usually sung in *Nāta rāga*. The *Toḍayam* occuring in *Pārijātāpaharaṇa* begins thus:—

Jaya Jagatparipāla ! Jaya rukmiṇīlōla !
Jaya madhuravāgjāla ! ¡Jaya kṛpāvāla ! . . . . .

Mātṛbhūta rightly styles himself a '*rasikakavi*'. The play is saturated with *S ṛingāra rasa* and the treatment of the theme of Śringāra is superb and reflects his mastery in handling this theme. The beautiful *daru* in *Ghandarva rāga* sung by Satyabhāma depicts vividly Bhāma's intense love towards her Lord, Śrī Kṛṣṇa. This song having three *caraṇas*, opens with the following lines of *sahitya*.

Ela tellavārenamma nēnindukēmisētunamma
Bāla ! indranīlavarṇuḍu kanakaceluḍu
Karuṇālavāluḍu varavanamālikābharaṇuḍu
Mauḷi piñchamu gala Gōpālakṛṣṇuḍu
Nannu lālincēṭandulō . . . . .

The 'song is attractive with *sabda* and *arthālankāras* like *vṛttyanuprāsa, antyaprāsa, yamaka*, simile and metaphor. Consistent with the *yakṣagāna* paddhati, Mātrbhūta has introduuced a variety of *darus*, songs like *Nalangu, Ūnjal, S obhanam, Curṇikā, Talaputīsapata* and *Mangalam*. The composer has employed mostly *rakti*

rāgas which are capable of portraying the varying degrees of feelings and few rarc *rāgas* such as *Karṇātasāranga, Gummakāmbhodi,* and *Mangalakaiśiki*. Of the many *raktirāgas*, employed for depicting various situations in the play the following are worth mentioning, viz., *Ghantā*, *Madhyamāvati*, Sankarābharaṇa, *Mukhāri*, *Husēni*, *Paraju*, *Sahāna*, *Erukulakāmbōdhi*, *Goulipantu*, *Kalyāṇi*, *Sāvēri*, *Bhairavi* Ānandabhairavi, *Āhari*, *Mānji*, *Bilahari*, Surati, *Kambhōdi*, *Nilāmbari*, *Punnāgavarāli*, *Kalyāṇi*, *Jujāvanti*, *Kedāragoula*, *Pantuvarāli*, *Bēgada* and *Brindāvana sāranga*.

The opera reveals the fact that Matrbhuta Kavi was proficient in Sanskrit, Telugu, Kannada, Marathi and Hindi. He has introduced manipravāla darus in his opera. A few instances may be noted in this connection.

a Bārō Kṛṣṇa bārō ondu muddu tārō-

....

Mēlāyitu *Śrī Triśiragirīśvaraṇa* mitranāda sucaritra

Karuṇe iṭṭu bārō Kṛṣṇa bārō (Kannada)

b Yā hō Gōpāla Karuṇena yātā (Marathi)

c Galē galē milēyārē Gōpālā (Hindi)

d Ēnaiyā Gōpālā Umakku ittanai mōḍi

Yānummai Varittum Verum Viṇāccudō

Ivvaḷavum tōṇādō nannāccudu

Āṇaiṭṭu piriyalāmō

Āśaikoṇḍu mōhāveṣamtīrakkūḍi

Pēśa venda ennai ēśugirīr

Dāsa samrakṣaṇōllāsarē Vaikuṇṭa Vāsarē

Triśiragirīśarkum nēśare. (Tamil)

One note-worthy feature of Mātrbhūta's style is the use of indigenous Telugu, which is remarkably beautiful and refreshing at the same time. In the context of the Gopi's persistent request to Śrī Kṛṣṇa to return their garments to them, figures an attractive

daru set in *Gummakāmbhōdai rāg*[27].- The *daru* is modelled more on the stlye of Kuchipudi Bhāmākalāpm and represents a fine specimen of artistic excellence. Few lines from the text of this song are quoted below as an illustration.

Cēri mrokkiri Gōpālāṅganalu
Cēri mrokklri
Cēri mrokkiri sigguce ta kanulu mūsuka
Sāre tṛśiragirīśuḍaina Śrībariki . . . . .

Māṛtbhūta has introduced in all his compostions, viz., *darus* figuring in *Pārijātāpaharaṇa Nāṭaka* and in his individual *kīrtanās*, the signature occuring variously as *Tṛśiragiriśwara*, *Tṛśiragirīswarana Tṛśiragirinilayuni*, *Tṛśiragirivāsudu Tṛśiragiriharusakhā* and so on. Subbarama DIkshitar has given in notation the following four songs of Mātrubhūtayya –

	Beginning Words	Rāga	Tāla
1.	Taraliboyye samayamunanu	Todi	Adi
2.	Umā himācala kumāri Ika nīsamānamevaramma	Sāranga	,,
3.	Kanugoni pāpamukula mayini	Kalyāṇi	,,

The mudra herein is " *Tṛiśiragīrini* velasina *Mātrubhūtēsvara* "

4. Śambhō puramadaśamana vibhō
Śaśirēkhāvatamsa *sugandhikuntalānātha*
Āśritajana Mātṛbhūta . . . . . . Kēdāragauḷa Ādi

His compositions have invariably the names of the presiding deities of Trichy and are hence referred to as " *Sugandhi kuntalām bānkita kīrtanas* " also. In addition to the above, the *Kriti* in *Ānandabhairavi rāga*, *Ādi Tāla*, beginning with the words ' Nīmadi callaga ' is a fine composition of this composed and it has a sparkling *cittasvara* passage, which concludes with a crisp makutam. It is to

27. This raga seems to have been very popular during the 18th century and it is not met with later. The musical Trinity have not composed in this raga. Also there is no raga at present with such a name. However, the melodic structure of this raga is not lost and is surviving in the raga '*Mecabouli*' (Janya of the 15th Mela). The raga name 'Gummakambhoji' is no longer in use.

be noted again that only the 'p d p s' prayoga figures in this song and the *upanga* type of Anandabhairavi is met with herein. The piece is full of *rāga bhāva* and is simple and attractive. It will be clearly seen that the poetic and musical talents of Mātṛubhūtayya are of a higher order as evidenced by his compositions. Rightly does he belong to the class of worthy composers, whose songs deserve more recognition and attention in the hands of musicians.

It is relevant here to make mention of a Telugu work called '*Abhinaya darpana*'[28] which was written by one Mātrbhūtakav- It is a fine treatise on *Bharata Sāstra* and deals with the origin of the art of dance on earth, the preliminaries of dance, equipment of the dancers, several hand poses, their utility and significance. The colophon to this work lays down in clear terms the details regarding the author and his family etc. and hence useful in the present context:—

idi śrīvāsudevakaruṇākaṭakṣavīkṣaṇākalita
śṛṅgārarasapradhāna saṅgītasāhityabharataśāstra
vidyāpāraṅgata śrīmad yājñavalkyācāryapādāravinda
makarandabindusandōhapānatundilamiḷindībhūtanijāntaraṅga
śrimṛtyuñjayāryaputra kāiyapagōtrapavitra sujanavsdhēya
liṅgamuguṇṭamātṛubhūtanāmadhēyapraṇītambaina abhinaya
darpaṇamu . . . . ,

The colophon discloses the following important information. The author of '*Abhinayadarpaṇa*' was the son of Mṛtyunjayārya. His grand-father was Tatanarāyaṇa. He belonged to Kaśyapa gōtra and his family name was 'Lingamu gunta'. Further his birth was attributed to the blessings of Lord Varadarājaswami. His preceptor was Śrī Yāgnavalkyacārya. He was a profound scholar in Sangīta, Sāhitya and Bharata Śāstra The author acknowledges that once Lord Vāsudeva appeared in his dream and commanded him to write the present work. Further, the author appears to be an ardent devotee of Lord Ranganāta of Śrīrangam, to whom his work has been dedicated. References to Kastūriranga are available in many places throughout the treatise. Also he seems to have great admiration towards Pātanna, whom he had highly eulogised.

28. Published by G. O. M. L. Edited with an introduction by T. V. Subba Rao. 1951.

What is interesting herein is the total absence of any reference either to 'Tṛśiragiri' or to the presiding deities of the place or to King Amarasimha. Moreover on comparing the colophons of the two works namely *Pārijātāpaharaṇa* of Mātrbhūta kavi and *Abhinayadarpaṇa* of Kavi Mātṛbhūtayya and also the contents of the above works, it will be seen beyond doubt that the authors of the above two works are not one and the same but are really two distinct composers having an identical name.

The editor's introduction to *Abhinaya darpaṇa* states that there are "many points of identity between the two authors, the only divergence is with reference to the gotra, occasioned perhaps by the mistake of the scribe". Continuing his stand, it is further stated that "from the circumstances of the patronage of Pratāpasimha" who belonged to a later period the author of *Pārijātāpaharaṇa* could not have lived in the 17th century. And the date of the author of *Abhinayadarpaṇa* as fixed in the foreword is between the later part of 18th century and the beginning of the 19th century. So the authors of *Abhinaya Darpaṇa* and *Pārtjātāpaharaṇa* are considered identical by the editor.

On the basis of the facts gathered from the study of the two works and their colophons, which relate specifically to the religious ideologies, parentage and family, and the nativity of the respective authors, we can establish beyond doubt that Mātṛbhūta Kavi who was the author of *Tṛśiragiripadas* and the *yakṣagāṇa*, Pārijātāpaharaṇa and who was patronised by Amarasimha, the son of Pratapa Simha, is distinct from the author of *Abhinayadarpaṇa*, though their appellations are same.

Vīṇa Kālahastayya

The credit of inaugurating a fresh era of distinguished *vaiṇikās*, *Nattuvachāryās*, musicians and dancers, goes to King Tulaja II (1763-1787) and his reign marks the commencement of the golden period in the history of south Indian music. The trinity of Karnātic music who sanctified this period swept the whole of southern region by their soul stirring songs.

The court of Tulaja was the seat of exponents in vocal and instrumental music. There are documentary evidences which bear and eloquent testimony to Tulaja's great love of the fine arts and his munificence in spending lavishly towards the growth and welfare of the art and artists.

Of the *āsthana vidwans* who adorned the Tanjore court during the time, Vīṇa kālahastayya was well-known. He hailed from a family of musicians. It is from the written documents of 1771 A.D. in Modi script[29] recording Tulaj's grant of sarvamānya land to Vīṇa kālahastayya that we are able to learn his geneology. As stated in the record, King Tulaja II had presented Kālahastayya with the village 'Perannur' as sarvamānya and also one veli of nanjai land, and one-fourth veli of punjai to be enjoyed by the musician and his famliy and after his demise, by the decendents in his line. It is further stated that the grant need not be renewed every year and the original document was to be handed over to the family of Kālahastayya.

The geneology of the musician as found in the grant is useful from the point of view of research. Vīṇa Rāmalingaya was Kālahastayya's father while his grand father was well-known as Vīṇa Vaidyappa. Both were masters of music and eminent players on the instrument. Kālahastayya belonged to *Bhāradvāja Gotra, Āswalayana Sutra* and *Rk Śākha.* King Tulaja had great regard for his musical attainments and honoured him.

It is held that Śrī Tyāgarāja's maternal grandfather was one Vīṇa Kālahastayya, a well-known vīṇa player who flourished in the Tanjore court. On the basis of the recorded evidence of 1771 A.D. it is not possible to identify Vīṇa Kālahastayya, son of Rāmalingayya as Tyāgarāja's maternal grand-father, because of the similarity in the 'Gotra' of Śrī Tyāgarāja's paternal and maternal sides viz., the Bhāradwaja Gotra. Hence we may be led to conclude that Vīṇa Kālahastayya who received the above grant from Tulaja II is distinct from the maternal grand father of Śrī Tyāgarāja. Tyāgaraja's grandfather also known as Kālahastayya must have lived much earlier.

Muvvalūr Sabhāpatayya

Some of the villages in and around Tanjore which owe their existence to the munificence of the Marātha rulers of Tanjore grew to be the centers of music, dance and literature and nourished famous Telugu Bhāgavata families of scholars. The villages of Melattur, Uttukkāḍu, Sāliyamangalam, Sūlamangalam, Tepperumānallūr and Mūvvanallur flourished as centres of dance-drama tradition, though at present it is kept alive only at Melattūr. Similarly the colony

29. 943 C-Ba 43/2. Modi Mss. T.S.S.M. Library.

of scholars founded by Śāhaji II and named after his generosity as Śāhajirājapuram (which later came to be known as Tiruviśainallur) produced erudite scholars like Śridhara Ayyāvāl.

Sabhāpatayya, who ranks next in importance to Kṣetrayya the famous *pada* composer, hailed from Mūvvānallur. He belonged to the Mulikināḍu Vaidika Brahmin family and his mother tongue was Telugu. An ardent devotee of Lord Rājagōpālaswami, the presiding deity of Mannārgudi temple, he used to frequent the place to have *darśan* of his *Iṣṭadēvatā*. It is said that during moments of ecstacy, he would dance and sing in praise of the Lord, and experience great bliss. Even as a young boy, he had plenty of opportunity to listen to the exquisite *padas* of Kshētrayya addressed to Muvvāgōpāla and had felt the irresistable charm of the theme of *Madhurabhakti* and the superb treatment of it by Kṣētrayya. Soon, Sabhāpatayya acquired a thorough mastery over these *padas* and performed *abhinaya,* himself singing the music before the sanctum of Śrī Rājagōpālaswami. In view of his constant association with Mannargudi Kṣētra, he become famous as Mannārgudi Sabhāpathayya. It has been held by scholars that Mannārgudi was known as Rājarāja Chaturvēdimangalam during the Chola times and was noted for its literary eminence. Perhaps it acquired the present name during the period of the Nāyaks, who were great devotees of Lord Rājagōpālaswami.

Very little is known about Sabhāpatayya's early life and parentage. About fifty of his *padas* have been published in 1883 by the Vānīnilayam press.[30] That the composer had imbibed the graceful style of Kṣētrayya, is evident from the text of his *padas.* An erudite scholar in Telugu, with remarkable proficiency in *Sangīta, Sāhitya,* and Abhinaya *Sāhitya,* and endowed with a fertile musical imagination, Sabhapathayya flowered easily into a fine composer of *padas.* He was a true *rasika* and a worshipper of ths art of dance (*Kalā upāsaka*). Through the medium of *abhinaya,* he described at length the beautiful form of his pada *nāyaka,* Śrī Rājagōpālaswami) his kalyāṇa guṇas and prowess. A study of his *padas* reveals the fact that Sabhāpatayya had evidently mastered the *Sṛingīrarasa manjari,* a celebrated treatise on the subject of erotics. The different types of *nāyakis* expounded in the *alankāra Śāstra,* have been illustrated by these padas. The learned introduction to the publication of his padas refers to the eminence of Sabhāpatayya and is worth reproducing here.

30. *Sabhāpathayya Padamulu* — Ed. Thiruvenkatacharya, 1884.

"Rājamannārguḍilō bharataśāstramunandu mahā-
Praviṇulai yuṇdina Sabhāpatayyagārice
Gōpālanāmāṅkitamugānu Śṛngārarasapradhānamugānu-
raciyimpabaḍinadi."

Of the fifty *padas,* very few are available in notation. The *pada* 'Daricūcu cunnadi' in Śankarābharana rāga, Ādi tāla is a fine piece with rhetorical beauties. The *Sāveri pada* is very telling as it conveys the Viraha of the heroine to her Lord Gōpāla. In short, his *padas* overflow with Śringārabhakti *rasa*. Sabhapatayya signed his pieces with Rājagōpāla mudra and dedicated them to his Iṣṭa-dēvata. His *padas* are more on Gaurava sṛngāra rather than on *Pacct* Sṛngāra.

In addition to the *padas*, he had also composed '*Caritra Kirtanas*' such as *Sītā Swavamvaram* in song form, in which, he used to put on the role of Sīta and rendered it with *abhinaya* in a superb manner. He has besides composed 'Nirupanās' and utilised them in his '*Caritra kirtanas*'.

Tradition makes him a contemporary of King Śarabhōji II (1798-1833) of Tanjore. Once Sarabhōji made an announcement that special royal honours would be bestowed on the best exponent of Bharata Śāstra. Sabhāpatayya played the feminine role with exquisite *abhinaya* coupled with dramatic skill and impressed the learned spectators of the Court. Every one present was deceived completely out of his wits and believed Sabhāpatayya to be really a feminine character. King Sarabhōji was immensely pleased with the performance and was eager to fulfil any express desire of Sabhāpatayya. Thereupon the composer requested that the beautiful idol of Lord Krṣna that was being kept in the Rājā's *pūja-room,* might be given to him. When Śarabhōji exhorted the composer to ask for some other object worthier than that, the latter immediately replied that he required only the Kṛṣna idol and not anything else, however costlier it might be. He added that if ever he wished for riches, it would only deprive him of his ardent love of *abhinaya* and that the divine joy experienced by him while dancing before his Iṣṭadēvaat would no more be his. The king respected the devout feelings of the composer and gladly presented him with the Kṛṣna Vigraha. This incident serves to point out Sabhāyatayya's intense devotion to Lord Rājagōpala and herein he is comparable to Śrī Tyāgarajaswamy. It is interesting to note that he was also known as "Cinna Tyāga-rāja".

Of his disciples, Tiruvārūr Kamalam and Pudukkottai Ammāḷu were prominent and they continued to learn from him even after he lost his eye-sight.

It must be conceded that owing to similarity in respect of style and conception, some of Kṣētrayya *padas* have been ascribed to Sabhāpatayya and *vice versa*. The *padas* form a priceless part of not only the repertoire of the dancer, but also remain as an enriching addition to our musical compositions. It will be a matter of gratification for lovers of our music if a publication of these *padas* in full notation is brought out.

Kavi Vāggēyakārāgraṇi alias Rājagōpāla Kavi

The unpublished Telugu Kavya entitled *Bhaktajanapārijāta*[31] was written by one Rājagōpāla Kavi, who styles himself Kavi Vaggēyakārāgraṇi viz., one who is a foremost composer in music. The value of the above work lies in the fact that in addition to its bringing to our knowledge, another Vāggēyakāra it has furnished full details regarding his parentage. The ancestors of the author belonged to Guntur and they settled down at Tanjore during the reign of Achyutappa Nāyak. Gōpālakavi belonged to a scholarly Vēlanādu Telugu family. His grandfather Guntur Rāmakrisṇa Kavi was a great scholar and his father, Gōpālavidwatkāvi was equally learned. His mother was Thirumalāmbika. Rājā Gōpālakavi mastered the Vedas and other branches of learning. The title Vāggēyakārāgraṇi must have been conferred upon him in recognition of his profound musical attainments. The colophon to the fourth Āswāsa of *Bhaktajanapārijāta* is useful here:—

idi cintāmaṇilabdha catuṣaṣṭikalākalāpābhirāma-
guṇtūri Rāmakṛṣṇakavisārvabhaumanandana Gōpāla-
vidvatkavīndratanaya vēdādividyāmanīṣāviśeṣābhirāma
Rājagōpālakavivāggeyakārāgraṇi praṇītambaina Bhaktajana-
pārijātambanu mahāprabandhambunandu caturthāśvāsamu

That Rājagōpāla Kavi was variously known as Gōpalārya and Vēnkata is evident by the following reference in the same work.

Śrīlakṣmī ... saraśvati naṭanayun jihvālasadgīta vāg-
jālabhrājita vīṇavādanaravāñcanmauktikasphārahū
hūlālitya sugītisadratabahū (?) guūṇTri *guṇṭūri*thō
*pālāryāgraṇi vēnkaṭāhvaya*sudhāpayodhi yōpuṇmahin[32]

31. *Bhaktajana Pārijātamu:*— D. No. 202-203. pp. 54-57 of the D.C. of Telugu Mss. T.S.S.M. Library.
32. *Ibid. Folio* — 16A.

It is possible to identify this Kavi Vāggēyakārāgraṇi as Pallavi Gōpalayya, the famous composer of *Varṇas* and *Kritis* with the *mudra* 'Vēnkata'. According to Śrī Subbarāma Dīkshitar, Pallavi Gōpalayya was a good Vocalist and also an expert *Vaiṇika.* and his ancestors hailed from the north. As his appellation signifies, he was an adept in *pallavi* singing. Though he had fine *kīrtanas* in Telugu and Sanskrit to his credit, his fame as the gifted composer of *Varṇa* and *pallavi* singing has eclipsed his renown as a composer of *kīrtanas.* Thus Pallavi Gōpālayya's eminence as a standard Vāggēyakāra is well-known. That he flourished in the court of Sarabhōji II is revealed by the fact that he has dedicated two of his *aṭatāla varṇas,* viz., '*Kanakāngi*' in Tōdi rāga and '*Vanajākshi*' in *Kalyāṇi* to Sarabhōji Mahārāja. His *varṇas* bristle with technical complexities that are conducive to grand melodic effect. All the characteristic *gamakas* that are admissible in those *rāgas* have been suitably employed in these two *varṇas.* They are highly admired for the original style and scholarly nature.

Regarding the biography of Pallavi Gōpālayya we are unfortunately not furnished with any details. On the basis of the above similarities it may be assumed that Pallavi Gōpālayya who signed his pieces with the *mudra* 'vēnkata', is the same, as Rājagōpala Kavi Vāggēyakārāgraṇi. Of interest to note is the absence of any reference to the monarch Sarabhōji either in the *prabanda* '*Bhaktajana Parijata*' or in the *kritis* of Pallavi Gopalayya in which the subject matter relates to the Divine.

The following are a few of the prominent kritis of Pallavi Gōpālayya :

1. Harisarvaparipūraṇa – Kāmbhoji – Rūpakam
2. Nīdumūrti – Nātakuranji — Ādi
3. Ambanādu – Tōdi – Ādi
4. Mahātripurasundari – Bhairavi – Rūpakam
5. Nīducharaṇa – Kalyāṇi – Ādi

Balasaraswathi Jagannātha Bhutagōswāmy

During the later part of the Marāthi reign, a number of foreign and north Indian musical instruments were imported into Tanjore. The genius of our people is revealed in their capacity to adapt the

foreign musical instruments to the needs of **Karnātic** music and to raise the status of instruments such as violin, clarionet and -Balasaraswathi to the concert level.

Just as **Bālaswāmy Dīkshitar** was the first to play classical **karnātic music on violin** the credit of having played with considerable **skill on the north** Indian instruments known as '**Bālasaraswathi** or **Māyuri' goes to Jagannātha Bhutagōswāmy** of Tanjore. This instrument is called Taus in Persian terminology. **Māyuri** is a fretted stringed instrument which is played with a bow like a cello. The frets are adjustable and are about nineteen in number. It is also called the peacock Sitar or Peacock Fiddle, as it has a peacock neck which is detachable. The instrument is provided with sympathetic strings as in Sitar and it is held in an oblique position and played. The legs of the resonator rest on the ground while the neck is supported against the shoulders.

Bhutagōswāmy was a Marātha Brahmin and was highly talented. It is said that he could play **Sankarābharaṇa rāga** remarkably on the '**Māyuri**'. His handling of the instrument was so superb that his performances attracted the attention of stalwarts **like** Mahāvaidyanatha Iyer and others, who showered praises on him. By dint of his fine mastery over the instrument, he proved the possibilities of playing **karnātic** music on it and thereby led to the **popularity of the instrument.** Even as Śarabha Śāstrigal **elevated** the flute to the status of a primary concert instrument, **Srīnivāsa Rao that of the Gōtuvadyam, Tirukkōdikāval** Krishna Iyer and Trichy **Gōvindaswāmy** Pillai raised violin to the level of a solo concert *vādya*, so also Jagannātha Bhutagōswāmy **raised** '**Māyuri**' **to the** dignified status of a concert instrument.

The ***agrahāram*** that is adjacent to the royal palace and the Saraswathi Mahal Library is known still as **Bhutagōswāmy Agrahāram,** named after the illustrious performer of **Māyuri.**

It is through the artistic contribution of a composer that he is long remembered by posterity. The fine works of art and the beautiful sonal pictures that he leaves behind, live for ever and continue to inspire humanity at large, and thereby earn for him that immortal fame down the corridors of time.

Kavih patitakāyōpi
yaśah kāyena jīvati |

Once their productions fall into the sea of oblivion owing to various causes, the memory of the creator of those forms is gradually wiped

out in course of time. The reasons for the loss of many a fine composition of our Vāggēyakārās of the past may be analysed. In the first place music in India has all along been handed down through lip-ear method and oral tradition has always been held in reverence throughout. Further, the art of writing down the songs in notation had not emerged at one stage in the history of music. Even after the emergence of the device of notation, its utilitarian significance of preserving the musical setting of the pieces in a tangible form was not fully realised. This circumstance explains the loss of the original tunes of the *Aṣṭapadis* of Jayadēva (12 cent A.D.), songs of Talapākkam composers (15 cent A.D.) and compositions of other Vāggēyakārās in the pre Tyāgarāja period. Also the tunes of the various types of musical forms figuring in the musical plays and dance dramas are irretrievably lost to us.

Secondly, posterity takes care to treasure and cherish only the beautiful and soulful compositions like those of the Musical Trinity which are excellent from the point of lyrical sweetness. Their *kritis* containing profound thoughts and saturated with melodic fragrance, coupled with rhythmic liveliness were responsible for throwing into background most of the earlier pieces, which were found lacking in such requisite characteristics.

Lastly, such of the *Sāhityas* with a devotional content survive the test of time. The bulk of the musical repertoire that we have inherited today happens to be those having a religious theme. The use of music for spiritual pursuit is an idea highly valued in our country from time immemorial. Even in the *padas* of Kshetrayya, an undercurrent of philosophy is met with. Such compositions which are in the nature of eulogising the patrons, kings and zamindars lose their contextual significance and become out of date in the subsequent stages.

INFLUENCE OF SWAMI VIVEKANANDA'S TEACHINGS ON MODERN INDIAN THOUGHT AND LIFE

by

P. M. BHASKARAN NAMBUDIRIPAD, M.A., M.LITT.

To-day, in the full blaze of Indian political independence, the inspiring teachings of Swami Vivekananda who occupies a unique place in the great hierarchy of the illustrious saints and sages of India, are recalled with pride and reverence. The soul of India was stirred to its inmost depth at the clarion call of this heroic monk who set himself to the great task of rebuilding the nation on the basis of a synthetic spiritual ideal combining in it 'the living strands of the cultural force of the East and the West.'

Each man is great in his own way. While an ordinary man sees only a little way in front of himself in his own narrow individualised world, the great spirits of each age see things in a truer light and with a broader perspective than others. That is why the teachings of such great men influence the thoughts and lives of the later generations. And it is due to the teachings of such pre-eminently gifted men that the world has moved into higher realms of truth, beauty and goodness. But the teachings of a great mind are appreciated and valued more by the people of a later generation on whom its effects can be clearly seen. Such a great mind was Swami Vivekananda whose teaching of Neo-Vedantism greatly influenced the thoughts and lives of the people of the twentieth century. In the making of Modern India, in the welding together of a spiritual unity in this country and in the preaching of a simple but bold and practical religion to the people at large, no one has played as great and as inspiring a part as Swamiji. Swami Vivekananda rediscovered the true Vedantic Hinduism with added emphasis and meaning and he was also its energetic populariser.

Hindu Renaissance

The work of regeneration of India actually started in the beginning of the nineteenth century. It was indeed Ram Mohan Roy who set the ball of Renaissance movement in India rolling in all fields of knowledge such as religious, philosophical, moral,

social, and political. As a result, a new consciousness and awakening began to sprout and flourish in all spheres of knowledge. Thus the real foundation stone for a New India was laid at the dawn of the nineteenth century by Ram Mohan Roy who is considered to be the prophet of New India. But this renaissance movement, though generally spread over all spheres of knowledge, was intensified and concentrated most in Religion and Politics especially. In religion it consisted in interpreting our age-old culture in a new light and spirit suitable to the needs of modern conditions. In politics it arose in the form of patriotism which found expression in the struggle for the Independence of India. A study of the Indian Renaissance will convince us that from 1800 to 1850 only the seeds of the Renaissance were sown in all the branches of the knowledge. But in the period of 1850 to 1900 these seeds of renaissance slowly began to sprout and flourish in all fields of knowledge. In the blossoming of this renaissance to its full, it is indeed the movement as enunciated by Sri Ramakrishna and Swami Vivekananda which played a leading role. In the period 1900 to 1950, this renaissance movement began to bear fruits in all branches of the tree of knowledge and during the period 1950 to 2000 let us hope that these fruits of renaissance will ripen sufficiently to enable us to enjoy the fruits. On the foundation stone of the Renaissance movement laid by Ram Mohan Roy a magnificent edifice is coming up. The Renaissance movement has gained cultural expansion and spiritual synthesis during the time of Vivekananda and its early effects are seen here and there in the fields of Indian thought at the dawn of the twentieth century. So from Ram Mohan Roy to Vivekananda is a great leap forward in the renaissance movement in India. Thus in the early years of the twentieth century the Hindu culture asserted itself not only in the thoughts and lives of the people in India but it began to expand to every nook and corner of the whole world. The products or rather the representatives of such an expansion and assertion of Hindu culture in the twentieth century are, Rabindranath Tagore, Aurobindo Ghosh, and Mahatma Gandhi. As Romain Rolland says: "The twin start of the Paramahamsa and the hero who translates his thought into action, dominates and guides her present destinies. Its warm radiance is the leaven working within the soil of India and fertilizing it. The present leaders of India: the king of thinkers, the king of poets and the Mahatma — Aurobindo Ghosh,

Tagore, and Gandhi — have grown, flowered and borne fruit under the double constellation of the Swan and the Eagle — a fact publicly acknowledged by Aurobindo and Gandhi".[1] All these three great men of India have given a new life and vigour to the Hindu culture in the twentieth century by asserting its greatness and value in all branches of knowledge and by broadcasting its message to the whole world. In the words of the Indian diplomat Panikkar, "By the beginning of the twentieth century, Hinduism after its astonishing recovery during the preceding fifty years, was already on the offensive. Christian missionary activity no longer frightened the leaders of Hinduism, and they were in a limited measure prepared to carry on the campaign into the enemy's camp. Hindu religious leaders had begun to appear even in America, where the Ramakrishna Mission had established a few centres".[2]

Romain Rolland, the French biographer of Swami Vivekananda expresses the significance of the Swamiji's preachings thus: "The Indian nationalist movement smouldered for a long time until Vivekananda's breath blew the ashes into flame and erupted violently three years after his death in 1905".[3] Thus according to Romain Rolland, "Vivekananda's Neo-Vedantism * * * * * spread like burning alcohol in the veins of his intoxicated nation".[4] The same writer adds: "It is an undoubted fact that the Neo-Vedantism of Vivekananda materially contributed to this evolution".[5]

1. *Prophets of the New India* by Romain Rolland, p. 462- 463. Gandhi has affirmed in public that "the reading of Vivekananda's books had increased his patriotism" (*Prophets of the New India*, by Romain Rolland p. 502.). "Swami Asokananda wrote to me". says Romain Rolland that "all the spiritual and intellectual life of Aurobindo Ghosh has been strongly influenced by the life and teaching of Ramakrishna and Vivekananda. He is never tired of showing the importance of Vivekananda's ideas" (*Ibid*, p. 463). As for Tagore, whose Goethe-like genius stands at the junction of all the rivers in India it is permissible to presume that in him are united and harmonized the two currents of Brahmo-Samaj (transmitted to him by his father, the Maharishi) and of the new Vedantism of Ramakrishna and Vivekananda. Rich in both, free in both he has serenely wedded the West and the East in his own spirit. From the social and national point of view his only public announcement of his ideas was, if I am not mistaken about 1906 at the beginning of the *Swadeshi* Movement, four years after Vivekananda's death. There is no doubt that the breath of such a fore-runner must have played some part in his evolution. (*Ibid*, p. 463.)

2. *Swami Vivekananda Patriot, Prophet* by Bhupendranath Datta p. 209.

3. *Prophets of the New India*, Cassel Co., London, 1930, p. 497.

4. *Ibid*, p. 501.

5. *Ibid*, p. 501.

Another great Indian patriot Lajpat Rai, attributes to him "the honour of creating a new spirit of national tolerance, so that since his death Indian patriots have gradually freed themselves from their ancient prejudices of caste and family".[6] Thus the spiritual force working behind all the nationalist movements starting from the dawn of the twentieth century to the final independence of India in 1947 is the bold thundering of Swamiji, viz., "Awake, arise and stop not till the goal is reached".[7]

Thus a close and careful study of the modern Hindu Renaissance will reveal to us that the teachings of Sri Ramakrishna and his great disciple Swami Vivekananda are the real source of the spiritual energy which illuminates the thoughts of Modern India to-day for, they are, at the same time, the representatives and the harmonizers of both the ancient and the modern spirits of India. 'One of the makers of Modern India' declares Mrs. Vijayalakshmi Pandit, 'Vivekananda represented the finest flowering of the Indian Renaissance Movement which started with Ram Mohan Roy in early nineteenth century'.[8]

How the Teachings of Swamiji influence the Present age.

The conquest of India by the British resulted in denationalising the Indian mind without the use of force. The Indian mentality was imbued with the English outlook and way of life, with the result, a feeling of hatred towards Indian culture and way of life began to creep in the young men of India. Thus the English people made an intellectual conquest of the Indian mind. But then, at the right time, the inspiring lectures of Swami Vivekananda from Colombo to Almora awakened the national consciousness of the young men of India who came to him in large numbers and dedicated their lives for the reconstruction of their motherland as planned by him. His ideal of selfless work and service especially to the poor and to the downtrodden for uplifting them became a living religion and example to the later leaders of India like Gandhiji and Tagore. In the words of Bhupendranath Datta, "It is a truism to say that there is a correlation between Swamiji's appeals to his young countrymen and the intensity of the revolutionary urge in the mind of the young men of later generation. Since the foundation of the Revolutionary Party in

6. *Ibid,* p. 501. 502.

7. *Complete Works, Vol. II,* p. 170.

8. *Prabuddha Bharata,* Swami Vivekananda centenary Number, Vol. LXVIII, May 1963, p. 194.

Bengal, in which Swamiji's British disciple, Sister Nivedita, took at first an active part and was a member of the Executive Committee, his works, along with the writings and life of Mazzini, as well as the life of Garibaldi, in Bengali, were the mainspring of inspiration to the youthful mind of India. In every gymnasium, i.e., exercise club of the Revolutionary Party of Bengal, his work entitled 'From Colombo to Almora' was read. From 1902 to 1930 there was no better seller in the market than Swamiji's books. His sayings 'Heaven is nearer through foot-ball than through *Gita,*' 'We want men of strong biceps' "[9] inspired the young men. For instance, one of the greatest patriots and leaders of India, Subash Chandra Bose records in his autobiography how the teachings of Swamiji influenced him. Subash Chandra Bose says "I was thrilled to the marrow of my bones * * * * * For days, weeks, months, I poured over his works. His letters as well as his speeches from Colombo to Almora replete as they were, with practical advice to his country-men inspired me most. From this study I emerged with a vivid idea of the essence of his teachings, "*Atmano mokṣārtham jagadhitāyaca*", for your salvation and for the service of humanity — that was to be the life's goal".[10] Bhupendranath Datta adds: "Dr. Jadugopal Mukerjee, gives the following facts to the writer in his letter dated 31-8-1953: 'Directly or indirectly the influence of Swamiji was great. Further, he says, 'His, Don't touchism' became in later age the 'untouchability' of Mahatmaji".[11] Now the question we have to consider is how does this particular aspect of the Swamiji's teaching influence the present age? First of all, politically, as a result of the growth of democracy which essentially gives value to the dignity of human personality, the ideal of service of man has got a significant meaning at present. In a democracy the goal is to look after the welfare of the people. So the value of the ideal of service is greater today than at any other period. To-day India is a democratic country and her goal is to increase the standard of living and thinking of her masses. So the service of various kinds are very essential for the uplift of her people. So the ideal of Swamiji's service of the poor, the ignorant and the afflicted has become a living religion of India at present. For example, uplift of the depressed classes both physically and mentally has become the declared policy of the Government of Free India. Free education and medical treatment are being given by the Government to the under privileged classes in

9. *Swami Vivekananda—Patriot, Prophet,* by Bhupendranat Datta, p. 213.
10. *Prabuddha Bharata,* Vol. LXVI, Jan. '61, p. 9.
11. *Ibid,* p. 213.

our society. They are being provided with free food and lodging in some cases. The policy of the present Government of India is, thus, as we have already pointed out, greatly influenced by Swamiji's ideal of Service of the poor, the "*Daridranarayana*". In the words of Jyotiprasad Banerjee; "His (Swami Vivekananda's) clarion call to the youths of his country to shed fear, gather strength, endure sufferings and sacrifice everything, even life for the sake of the Motherland and the service of her poor grovelling masses placed his nationalism on a lofty and secure foundation for these sincere appeals came straight from the innermost core of the heart of a unique personality who placed the welfare of India above everything else in the world".[12]

Service and Renunciation.

To realize the Divinity within oneself and then to serve man as the embodiment of the God-head is the message of Vivekananda to the modern world. But it must be borne in mind that, according to Swami Vivekananda, service and renunciation are inseparable. That is, Swamiji considers that real service springs from renunciation alone and for a true renunciation service is very essential. As the editor of *Vedanta Kesari* expressively puts it, "On some later occasion when we come to meditate on Swami Vivekananda's conception of 'service' we shall see how inextricable is his conception of renunciation from that of service. With him in a very real sense renunciation is service and service is renunciation, though one has to renounce to service and serve to renounce. Renunciation lives in service while service breathes renunciation. In fact, the Everest of Swami Vivekananda's exposition of renunciation stands in the regions of service".[13] But, Swamiji reminds us that, the service, in order to be effective, must be done with humility and joy, thanking God that an opportunity has been given to us to serve others. As Swamiji lucidly puts it. "Doing good to others out of compassion is good; but the *seva* (service) of all beings in the spirit of the Lord is better. Let the giver kneel down and give thanks, let the receiver stand up and permit. See the Lord at the back of every being and give to Him".[14] The whole spirit of service according to Swamiji is, in his own words . "Do not stand on a high pedestal and take five cents in your hand and say, 'Here, my poor man', but be grateful that the poor man is there so that by mak-

12. *Swami Vivekananda Centenary Memorial Volume*, Swami Vivekananda Centenary, Calcutta, 1963, p. 504.
13. *The Vedantakesari*, December 1950, Vol. XXXVII, No. 8, p. 289.
14. *The Vedantakesari*, January 1958, Vol. XLIV, No. 9, p. 375.

ing a gift to him you are able to help yourself. It is not the receiver that is blessed but the giver. Be thankful that you are allowed to exercise your power of benevolence and mercy in the world, and thus become pure and perfect. Self-sacrifice and not self-assertion is the highest law of universe. Religion comes with intense self-sacrifice".[15]

Thus, since Swami Vivekananda gave his dynamic spiritual ideal of 'Renunciation and service' which has now become a part of the national heritage in India, a number of Social Service institutions such as *Servants of India Society, Bharat Seva Samaj, Social Welfare League, Seva Sadan* and so on, numbering about ten thousand have been started in India and are serving the causes of the poor, the ignorant and the afflicted. This indicates that the gospel of service preached and lived by Swamiji inspired the whole nation and so hundreds of such service organisations sprang up one after another besides the Ramakrishna Mission. We have already seen how service and renunciation go hand in hand one fulfilling the purpose of the other according to Swamiji.

We now see that the modern India has awakened by the trumpet call of Swami Vivekananda in a new light and spirit the message of which is now slowly beginning to spread to the whole world. The echo of that trumpet voice is still ringing in the ears of the people of India. In the words of our late Prime Minister Jawaharlal Nehru: "I do not know how many of the younger generation read the speeches and the writings of Swami Vivekananda. But I can tell you that many of my generation were very powerfully influenced by him and I think that it would do a great deal of good to the present generations if they also went through Swami Vivekananda's writings and speeches and they would learn much from them".[16]

Again Jawaharlal Nehru eloquently expresses the strong but steady and silent influence of Swami Vivekananda's inspiring personality on the minds of all thinking and educated Indians in the following words: "So what Swamiji has written and said is of interest and must interest us and is likely to influence us for a long time to come. He was no politician in the ordinary sense of the word.

15. *The Vedanta Kesari,* Vol. XI, May 1953—April 1954. p. 402.

16. *Sri Ramakrishna and Swami Vivekananda* by Sri Jawaharlal Nehru, (Page 4.). (Speech delivered by him on 20th March 1949 on the occasion of the 114th Birthday Anniversary of Sri Ramakrishna.

and yet he was, I think, one of the greatest founders—if you like, you may use any other word—of the national modern movement of India, and a great number of people who took more or less an active part in that movement in a later date draw their inspiration, from Swami Vivekananda. Directly or indirectly he has powerfully influenced the India of today. And I think that our younger generation will take advantage of this fountain of wisdom, of spirit and fire that flows through Swami Vivekananda."[17] But the question is what is the reason for this great influence of Swamiji on the thinking minds of India? The answer is that he preached and practised the truths about the fundamental aspects of man and his problems. As a result, his teachings became a living force for ever. So they are as fresh to-day as they were in his own time. As Jawaharlal Nehru beautifully puts it: "And so he (Swami Vivekananda) influenced powerfully the minds of many in India and two or three generations of young men and women have no doubt been influenced by him" mainly because as he continues: "If you read Swami Vivekananda's writings and speeches, the curious thing you will find is that they are not old. It was told 56 years ago, and they are fresh to-day, because, what he wrote or spoke about dealt with certain fundamental matters and aspects of our problems or the world's problems. Therefore, they do not become old. They are fresh even though you read them now."[18]

Service as means to self-realization.

In the first half of the twentieth century the ideal of service was rightly looked upon as a means to self-realization through self-sacrifice. The higher the element of pure sacrifice in an individual or an organization the better he or it is valued and respected. The *Vedanta Kesari* editor observes: "In the first half of the 20th century, social service in India has been directed, dominated and inspired by the ideals and the ideas these two mighty men (Vivekananda and Gandhiji) preached by practising. They in their turn derived their inspiration from the hoary heritage of this nation so wonderfully exemplified in the life of Sri Ramakrishna."[19] But who are these 'two mighty men' of India who preached and practised this great gospel of service as exemplified in the life and teachings of Sri Ramakrishna? They are, no doubt, Swami Vivekananda and Mahatma Gandhi. While the former was his most

17. *Ibid*, p. 6 & 7.
18. *Ibid*, p. 5 & 6.
19. *The Vedantakesari*, Vol. XI, May 1953—April 1954. p. 403.

intimate disciple and successor, the latter got the inspiration from his disciple. Both Gandhiji and Swami Vivekananda based service on the ideal of self-sacrifice. As the *Vedanta Kesari* editor puts it: "Gandhiji came on the Indian scene as the leader of the nation some forty years ago. He accepted Swami Vivekananda's gospel of service *in toto* and worked out that gospel in his own lines. It has been reported that Gandhiji once said that he himself was working out Swami Vivekananda's plan alone. Gandhiji's entire public career is a saga of self-sacrifice. The epic end of his life though poignantly tragic, is by itself an undying and unique example of self-sacrifice for the good of erring humanity, an example which will inspire good souls down the ages. Gandhiji has not only inspired thousands to self-sacrifice in the struggle for national independence, he also instituted other service programmes. A number of institutions have grown under the direct inspiration of Gandhiji. All his service schemes were squarely based on the ideal of self-sacrifice." [20]

Swami Vivekananda considered Social Service as a means to the spiritual realization of humanity, for, according to Swamiji, social service would help to improve the material conditions of the people and without material prosperity spirituality cannot flourish. But Swami Vivekananda gave preference to the salvation of the glory of India as a whole rather than the individual salvation or glory. As Dr. T. M. P. Mahadevan says: "India should rise as a whole or else she must fall. Swamiji gave this *mantra* viz., serve India before you want to serve your own self—even in the spiritual sense of the term you cannot serve yourself unless India becomes glorious. India cannot rise so long as her people are down-trodden, her poor millions are ill-treated and infected by innumerable maladies. So there was an urgent need for the nation-building activities. This is the teaching of Swamiji." [21] Gandhiji was so powerfully influenced by the teachings of Sri Ramakrishna and Swami Vivekananda that in the words of Dr. T. M. P. Mahadevan: "If Gandhiji has introduced spirituality into politics, if the principle of morality has been made to enter the arena of political life, it is due to the inspiration of Sri Ramakrishna and Swami Vivekananda, as Mahatma Gandhi himself has acknowledged". [22] It is to be noted that no social service is effective and successful in India until it is done with a religious

20. *Ibid*, p. 402. 403.
21. *Ibid*, p. 463.
22. *Ibid*, p. 463.

awareness. For, as Swamiji himself has already pointed out that as people in India are essentially religious in nature no major reform or movement will ever be successful in India unless it is inspired by a religious zeal. An ideal social servant should be genuinely inspired by religion and thoroughly informed by Science. On the other hand, service devoid of religion will often lead to the satisfication of one's personal desires touched with egoism which kill the true spirit and ideal of sacrifice. In the words of Sri Sankara Deo, Minister of Social services and the Chairman of the Reception Committee in the Sixth Annual Session of the Indian Conference of Social work held in Hyderabad on December 16, 1953 :" * * * * no Social service can be real in its truest sense until and unless, it is based on religious zeal. Social service devoid of religion is based on personal expression with bloated egoism, which kills the reality of service * * * * social service can never be a success as long as it is segregated and isolated from religion * * * * no major movements have ever been successful in India without the support of religious zeal, for India is the land of religion which is the only hope for the emancipation of the materialistic world. Gandhiji's epoch-making *Satyagraha* and the stupendous impetus given to *Khadi* production or jail-goings, were built upon the foundations of religious sanctions ".[23] So a real social servant should be 'scientifically religious and religiously scientific' in his service. The *Mahavakyas* of the *Upanisads* like '*Tattvamasi*', '*Aham Brahmasmi*' are the fountain source of inspiration in social service, for in them lie the basic principles of ethics, religion and philosophy. Thus the true object of service will be fulfilled only by spiritualising service and not by secularising it. This is the real application of *Karma yoga,* in the daily life of the people for according to true *Karma yoga,* work is done in the spirit of worship. Swami Vivekananda's message to the Modern World especially to India and her people was this application of *Karma Yoga* in the day-to-day life of the people, in the form of service done in the spirit of worship. For Swamiji rightly believes that salvation of India lies in doing work. He taught India that hard work and selfless service are very essential to build a strong and vigorous India. And, according to Swamiji India could play her role of spiritual leadership in the World only through attending to nation-building activities. That is why to India and to the East, Swamiji prescribed *Karma-yoga*; and to the West *Jnana Yoga* for people in the West were badly in need of spiritual wisdom.

23. *Ibid*, p. 404.

Practical Vedanta.

The nation building activities started by the Swamiji gave an impetus to the struggle for India's independence. For example, principles of religion, began to be applied in the field of Politics by Gandhiji which became a great moral and spiritual force to fight against the British for India's independence. Social Service institutions began to spring up in large numbers to uplift the masses of India. So rightly Dr. T. M. P. Mahadevan observes: "If we are free to-day, if India has attained independence, it is due to the strong foundations laid by Swamiji * * * * The fire he helped to light in this ancient land of ours was responsible for scorching the bonds which had kept India a slave."[24] One of the greatest contributions of Swami Vivekananda to the modern thought is the practical Vedanta as preached and practised by him. Now the essence of his practical Vedanta is, that we need not seek God only in temples and caves but we can see Him in the Work-a-day World. If we are potentially divine and if God is All-pervasive, then all our actions become worship if performed in right spirit. Swamiji wanted to make use of the highest truths of religion in the daily life of the pople for the benefit of all. It is this practical aspect of religion as preached by Swamiji which powerfully influenced the present modern religious thought in India. He emphasised that by social work, by serving the poor and nursing the sick one would be able to see God. This new ideal kindled a fresh hope and spirit of energy in the minds of the people and heralded the approach of a new dawn in the cultural history of India.

Renascent Hinduism.

As a result of Swami Vivekananda's teaching, Hinduism, once again, became creative and self-conscious by stirring up our national feeling and vitalising our religious sense. So Hinduism in its aggressive aspect today embodies the following ideas as a result of Swamiji's teaching (1) Man is potentially divine and so he has got infinite strength and power within himself. If he manifests this power physically he will be physically great. If it is manifested intellectually by him he will be a world-mover. If this power is manifested spiritually he will be a seer. If we want to see God we need not seek Him in temples but we can see Him in Man. Such a change of outlook is destined to bring about transformations in every aspect of one's life.

24. *Ibid*, p. 463.

(2) There is no mattaer as such but everything is essentially spirit.

(3) Each man is responsible for his present, past and future state of affairs; it is due to his *Karma* or action that he is bound to the cycle of birth and death.

(4) The realization of the Self is the only way to get rid of the sorrows and sufferings of this world. But the realization of the Self is possible not by denying work but by fulfilling it. Work done in the spirit of perfect selfless service and sacrifice becomes worship. This *Karma Yoga* purifies the doer and enables him to attain *Moksa* ultimately by means of his unselfish work. Objectively, society is benefitted by performing work in a spirit of worship. Thus *Karma yoga* can spiritualise the individual and social aspects of life as well as the proper politico-economic structure essential for New India.

Re-vivification of Cultural Heritage of India

It was Swami Vivekananda who for the first time, in modern times, after India's age-long stupor, turned the attention of his countrymen to the innate strength and greatness of the country. Educated people of this land lost faith in the glorious ideals of this country in the last century and were about to be engulfed by an alien civilisation. But Swamiji advised them "Be yourself. Be God and make others God."[25] and showed them the real greatness of India's glorious culture. He went to the Parliament of religions at Chicago in order to gain recognition for Indian thought and to his own people. He could very easily and successfully put India on the map of the world by his brilliant speeches in the Parliament of religions. He raised the banner of India by reasserting the cultural heritage of India. A new hope and faith in the ideals of this country and its greatness was kindled in the minds of the people of this land and they acclaimed him as the prophet of New India. Thus, as a result of the teachings of Sri Ramakrishna and his illustrious disciple Vivekananda, the Hindu philosophy in the 20th century once again became self-conscious with vigour and vitality and began to enter into all divergent forms of the spirit embracing them all in order to harmonise them in a unity to realise the supreme spiritual oneness of the universe.

25. *Prabhuddha Bharata*, Vol. XXXV, January-December 1930, p. 62.

Universal Cultural Balance.

According to Swami Vivekananda, political, economic and social values are useful only as the means for realizing the end, namely spiritual values. Economic, political and social values, when properly utilised, will enable man to realize the *summum bonum* of life, union with the Divine. This is Swamiji's harmonious synthesis of the different aspects of culture. He always remains true to our ancient ideals but at the same time assimilates the useful aspects of modern civilisation. In search of a universal cultural balance Swamiji saw that India wanted material development while America needed more spirituality. That is why in his ideal society he wanted to combine Hindu spirituality with European energy. As Swamiji says: "the combination of the Greek mind represented by the external European energy added to the Hindu spirituality would be an ideal society for India".[26] Such a synthesis of the East and the West is as much needed today as it was in any other time and the thinking minds of the East and West are now trying their best to realize that ideal.

Swamiji is never tired of telling that India's backbone is spirituality and no scheme of national regeneration can afford to ignore this fundamental character of India. Therefore Swamiji wanted India to assimilate all that is best in different cultures and civilisations of both the East and the West and weave her own pattern. Herein lies the salvation of India according to Swamiji who declares, "The Ultimate goal of all mankind, the aim and end of all religions, is but one—the reunion with God or what amounts to the same, with the divinity which is everyman's true nature".[27] Let us heed to this significant clarion call of the great patriot saint of India and strive ourselves for the realization of this grand ideal in all aspects of our life which shall be the highest tribute that we can pay to the great patriot monk of India, Swami Vivekananda.

26. *The Vedanta Kesari,* April 1952, p. 458.
27. *Complete Works,* Vol. V, pp. 291-292.

SRI AUROBINDO — THE NATIONALIST AND THE SOCIOLOGIST.

by

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Maharshi Aurobindo has been hailed by both East and West as one of the greatest exponents of the spiritual message of India to the world. The world at large has recognised him as one who has achieved the goal of the modern world—a synthesis and harmony of East and West in basic ideas and ideals. Sri Aurobindo's all-inclusive view of the universe and life, provides a world philosophy which in effect brings together the East and the West.

Sri Aurobindo's idealism lays the firm foundation upon which he raises the imposing structure of his political theory. Sri Aurobindo expounded the principles of nationalism in his speeches and celebrated writings during his active political career (1905-1910), as also in subequent writings in his famous philosophical journal '*Arya*'. But it is in the mantra '*Bande Mataram*' (Hail to the Mother) that the key to the understanding of Sri Aurobindo's concept of the nation is to be found and from which his concept of 'Nationalism' flows logically. This is beautifully illustrated by him with lyrical style thus :

"Mother, I bow to thee!
Rich with thy hurrying streams,
Bright with thy orchard gleams,
* * Mother free * *
To thee I call, Mother and Lord!
Thou who savest, arise and save!
* * Thou art wisdom, thou art law
Thou our heart, our soul, our breath *
Every image made divine
In our temples is but thine * * "[1]

1. Reproduced in Bankim — Tilak — Dayananda (Sri Aurobindo....

Thus his emphasis is on love for Mother India and sacrifice of everything for her in order to liberate her absolutely from foreign yoke. 'The work of national emancipation' writes Sri Aurobindo, "is a great and holy *yajna* of which Boycott, Swadeshi, National Education and every other activity, great and small, are only major or minor parts. Liberty is the fruit we seek from the sacrifice and the motherland the goddess to whom we offer it * * * * If any reservation mars the completeness of our self-abandonment * * * * then the Mother will not be satisfied and will continue to withhold her presence"[2]. To Aurobindo, nothing short of *'Purna Swaraj'* may be considered as the goal of genuine Indian nationalism. He sums this up when he writes in the *Bande Mataram* : "We recognize no political object of worship except the divinity in our Motherland, no present object of political endeavour except liberty, and no method or action as politically good or evil except as it truly helps or hinders our progress towards national emancipation."[3]

Sri Aurobindo's flaming passion and religious devotion to *Bharata Mata* is reflected in his speeches. He observes: "What is Nationalism? Nationalism is not a mere political programme; Nationalism is a religion that has come from God; * * * Nationalism has come to the people as a religion, and it has been accepted as a religion; Nationalism survives in the strength of God and it is not possible to crush it * * Nationalism is immortal * * Have you realized this? If you have realized this, then you are truly Nationalists."[4]

This realization of the immortal power and spirit of the Divine Being as manifesting itself on the political plane through a rising nation is to be achieved by a total surrender and consecration of oneself to the great task ahead of us. It is to be noted that the above notion of surrender does not mean that it is an exhaustion of the impulse to action but it emphasizes the creative role of an individual as the instrument of the supreme Divine Being. He observes: "You must first realize Him in Yourself, you must shape your lives, you must shape the life of this great nation so that it may be fit to reveal him and then your task will be done, and you will realise that what you are doing today is no mere political uprising, no mere political change, but that you have been called upon to do God's work" [5]

2. Sri Aurobindo, The Doctrine of Passive Resistance, pp. 77-78.
3. *Ibid*, pp. 67-68.
4. Aurobindo, Speeches, pp. 6-8.
5. *Ibid*, p. 28.

Sri Aurobindo's new national religion signifies an apotheosis of social and national work. The great prominence of the concept of the divine motherland in Sri Aurobindo's political speeches reveal to us the strong influence of the religious tradition of India. It is however, to be noted that Nationalism as conceived by Sri Aurobindo is a wider and more profound concept than patriotism. True, he never considers patriotism to be narrow fanatical jingoism or chauvinism but envisages "the ultimate unity of mankind."[6] Sri Aurobindo insisted upon the purification of national movement by concentrating upon positive national achievements devoid of the corrosive forces of jealousy, malice and misunderstanding. "Our ideal of patriotism proceeds on the basis of love and brotherhood and it looks beyond the unity of the nation and envisages the ultimate unity of mankind."[7] His nationalism thus develops into an internationalism that has as its goal the highest ideal of human unity.

Sri Aurobindo's view of nationalism is similar to the views of Bipin Chandra Pal, C. R. Das and Mahatma Gandhi. According to Pal, the ultimate political unit is humanity and the different nations of the world are its organic parts. The great stalwart of Indian Nationalism, C. R. Das defined nationalism as a "Process through which a nation expresses itself, not in isolation from other nations, not in opposition to other nations, but as a part of a great scheme by which, in seeking its own expression and therefore its own identity, it materially assists the self-expression and self-realization of other nations. Diversity is as real as unity".[8] Mahatma Gandhi stressed the supreme necessity of India's political freedom but this freedom was only a means to the goal of the realization of spiritual perfection. He said 'let India perish if she can serve the good of the world.'

Sri Aurobindo, the architect of Indian Nationalist mind has made a lasting contribution to the political ideology of India at a most critical time of her history. Sri Aurobindo, along with Tilak and Bepin Chandra Pal, first advocated the policy of passive resistance, Swadeshi and boycott together with the constructive programme of national education.

As a political leader, Sri Aurobindo made an intense and passionate appeal for passive resistance, or as it could be more comprehensively termed, defensive resistance. Sri Aurobindo draws

7. *Ibid*, p. 175.

8. C. R. Das, Presidential Speech at the Gaya Congress of 1922.

a distinction between passive and aggressive resistance. While aggressive resistance entails the resistance to an unjust law by the destruction of the mechanism which makes and supports that law, passive resistance, on the other hand, aims at rendering ineffective the institution and operation of an unjust law. Thus, passive resistance according to Sri Aurobindo, was based upon non-cooperation and suffering. The watchword of the Indian movement, according to Sri Aurobindo, was, no control, no co-operation.

Sri Aurobindo preached the moral side of passive resistance which, though less spectacular than organised armed insurrections and struggles, none the less demanded equal heroism and capacity to suffer. His views resemble the doctrines of Thoreau, Tolstoy, Laski and Gandhiji to some extent. Gandhiji said "* * * * real swaraj will come not by acquisition of authority by a few but by the acquisition of the capacity by all to resist authority when abused. In other words, Swaraj will be obtained by educating the masses to a sense of their capacity to regulate and control authority".[9] But Gandhiji was a votary of *Ahimsa*. He was a thorough believer in the overwhelming power of superior love. Gandhiji tried to develop further the European concept of passive resistance which could tolerate external renunciation of violence with the presence of the inner motive and will for violence to the opponent, into the sociology of *Satyagraha* which marks the resistance of comprehensive soul-force. Herein lies the greatness of Mahatma Gandhhi who advocated the renunciation both of inner and outer violence. But Sri Aurobindo was a believer in Political Vedantism. He frankly stated that if passive resistance failed, active resistance should be resorted to.

Thus, Sri Aurobindo like Gandhiji rendered incalculable service to the cause of India's freedom by advocating the gospel of unqualified Swaraj, whereby he pleaded for a spiritual synthesis of liberty, equality, unity, peace and fraternity. Thus, he stressed the psychogical remaking of man. Sri Aurobindo's spiritual concept of man reveals the individual as a being and self-expression of the univeral and transcendent spiritual reality. While the European humanists enshrine the values, affections, will and aspirations of the concrete man as an empirical being, Sri Aurobindo gives primacy to man as the bearer of spiritual values.

9. M. K. Gandhi, Young India, Vol. II, p. 491.

Since the fundamental essential spiritual reality, with the power of multiple variation and diversity, is the ultimate truth, its necessary political counterpart is a scheme of world union. This finds some parallelism with the views of some of the Western idealists. Plato stressed the unity of 'pohs' on the metaphysical basis of the idea of good. Sri Aurobindo also holds that since the divine spirit is the ultimate unity, this concept should reinforce the attempts at the social and political unification of man. He does not advocate humanism in the French and the German sense wherein man becomes the supreme centre of attention. To Sri Aurobindo, man is not ultimate, but one who derives his strength from the divine spirit. Sri Aurobindo, unlike Plato and Hegel, is more liberal and universalitic in his ideas. Sri Aurobindo's contribution is the prolonged and systematic emphasis on a universalitically oriented political philosophy committed to the pursuit of the unity, freedom, peace and good of all humanity. The concept of the good of all "*Sarvabhūtahita*' is the prime gospel of Hindu moral philosophy. It is Sri Aurobindo's merit that he has taken up the ancient aspirations of man for a kingdom of God on earth and for the reign of peace, unity, and freedom.

Although Sri Aurobindo is hailed as a sage, mystic and spiritual metaphysician, his contribution in the field of Sociology is unparalleled. In Sri Aurobindo's philosophy of political history, we find a synthesis of the transcendental and the positive. And this is best understood only in the light of sociological setting. For instance, the sociology of the caste system as enunciated by Sri Auurobindo is admirable. European Sociologists have interpreted the caste system in terms of a hierarchical social organization based on endogamy and social distance. According to Sri Aurobindo, the *Varna* was the characteristic feature of a spiritualised typical society. But the typal principle cannot be the foundation of an ideal human society because the type aims to establish the significant elements in man's nature—his *svabhava*—as the criterion of his action and operation of Svadharma. So far as the social philosophy of Sri Aurobindo is concerned, he aims to go beyond the Varna principle. He pleads for an integral manifestation of the concealed divinity within the individuals and the collectionists. Although in his sociological studies of the role of war, Sri Aurobindo is realistic and candid enough to recognise some of its virtues and merits, as a prophet of humanity he pleads for the enshrinement of peace, love, mutuality, harmony, altruism and co-operation. All these go to show that he was a sociologist — *par excellence.*

Sri Aurobindo later stressed that the *Sanatana Dharma* itself was nationalism. The *Santana Dharma* signified the eternal truths and principles of human life and the cosmos, and of this body of knowledge India "has always been destined to be the guardian, exemplar and missionary".[10] The new conception, has two sociological aspects. First, it was a powerful message of religious revival. Secondly, it was strongly suffused with elements of messionanism. This desire to revive the ancient past and to dynamize that with a more modern organization reveals the greatness of Sri Aurobindo as a sociologist. Sri Aurobindo desired that the supreme gospels of ancient India—*Tapasya, Jnana* and *Sakti,* should become the central ideational goal in the political realm. In thundering words, Sri Aurobindo declared : " Indians, it is the spirituality of India, the *sadhana* of India, *Tapasya, Jnanam, Sakti,* that must make us free and great." He wanted the people of India to attain national maturity, moral strength and confidence. He did not stand for any social conservation and reaction. He wants India to be not just a mere pale replica of Europe. In Sri Aurobindo's spiritual theory of politics there is a profound futurism and optimism.

There are several contributions from Aurobindo as a theorist of nationalism and as a nationalistic leader. Suffice it to say that his insistence on moral idealism behind political nationalism reveals the depth of Sri Aurobindo's teachings. By his emphasis on the inward sources of national strength, he has provided a great gospel for the resurgence of India.

Sri Aurobindo emphasizes the necessity of spiritual metapolitics to solve the problems of politics. He stresses the psychological and sociological remaking of man. Democracy and Socialism, he observes will not bring the millenium unless the spiritual element is incorporated in them. Sri Aurobindo's suggestion about the imperative necessity of a total supramental transmutation for the true and perfect realization of liberty, equality, and fraternity may not have immediate political repercussions on a collective scale. But like the vision of Plato and Gandhiji's ideal of 'Ram Raj' it will continue to inspire mankind.

Mankind is today faced with the possibility of the extinction of the cultural achievements of several centuries. The colossal

10. Aurobindo, The Uttarapara Speech, p. 18.
11. Aurobindo, The Ideal of the Karma Yogin, p. 18.

catastrophies heaped upon humanity in the last half a century have rudely shaken the complacence of man. Mankind has arrived at the crisis of its destiny. The present day crisis is only an indication of the insufficiency of our vital and intellectual instruments to deal with nature and society. A new spirit of oneness should take hold of the human race. Sri Aurobindo dreams of an evolution in man to a higher and larger consciousness. He appeals to the East and the West to think in terms of individual perfection and he holds that the intiative for inner perfection should come from India, although the scope is universal. Mahatma Gandhi's *'Sarvodaya'* social order is one such ideal that would create new hope to mankind

In short, Sri Aurobindo fully represents not only the nationalist mind of India, but his contributions to philosophical, political, ethical, social and sociological realms reflect the true spirit of Indian culture. Sri Aurobindo thus represents the type of transformed humanity of the future — and in that sense is the founder and precursor of the divine race of man. His greatness lies in that he preached and lived the freedom of man, the unity of mankind and the divinity of man. As Dr. T. M. P. Mahadevan observes, "the greatest homage that we can pay to Sri Aurobindo is to resolve not to rest until we reach the goal which is spiritual perfection".[12]

12. T. M. P. Mahadevan, The significance of Sri Aurobindo — The Integral Philosophy of Sri Aurobindo, p. 302.

INDIAN CULTURE TODAY

by

PREM KIRPAL

I—The heritage of the past

What is culture? I shall not try to define this term. If, however, I was asked this question in India I would reply simply: culture is the soul of a people, the basic beliefs, attitudes and spiritual values of the Indian people which have become their way of life.

The culture of India or the Indian way of life is the product of a long and continuous history, parts of which are unknown and unwritten. From the third millenium before Christ, when a great civilization flourished on the banks of the Indus, to the present day, there has been basically one, unbroken stream of culture which found its course very early, flowing sometimes in rocky country and under rough weather, but always broadening and assimilating. Some time before the Vedic hymns were written, the Indian seers discovered the two great virtues of contemplation and compassion, and passed these on into the making of a civilization; from this all else followed. In the growth of a civilization, material development precedes and largely determines abstract ideas in the early stages of history. In India it seems that from the earliest times ideas played a dominant role in creating a civilized way of life; from the very beginning the poet seer was more important to society than the warlord who led the tribe.

To synthesize different races, languages, creeds, beliefs and customs into a comprehensive whole and to attempt always to create increasing unity out of growing diversity became the main occupation of leaders of thought and action through the long centuries of India's history. We have, therefore, the most diverse racial, social, religious, artistic and cultural elements of the various regions of a vast sub-continent, developed within or received from outside, all welded into an unmistakable cultural pattern. This pattern has different forms and symbols built around the same spirit and

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essence of things, always attempting to express a broad unity of thought and outlook in the midst of a rich and free diversity of the patterns of living.

What is the essence of Indian culture which is shared by all our people?

There are, I think, three big ideas underlying all the external variety and complex manifestations of Indian culture: (i) an overriding belief in the reality of the life of the spirit and its superiority over temporal phenomena and passing experiences; (ii) conformity to the principle of Ahimsa or non-violence and tolerance as a guide to practical conduct; and (iii) an implicit belief in a sense of order and method governing the life and nature of the individual, of society, of the universe and even of the Divinity.

Life of the Spirit

The most essential feature of Hindu culture is the belief that the essence of man is in reality the same spirit which pervades the whole universe and in which a direct consciousness of God can be experienced. The *Upanishads* proclaim this truth beyond any shadow of doubt: "Thou art that" (*Tat Tvam Asi*); 'This self is the Absolute Reality' (*Ayam Ātma Brahma*); "The spirit that is in man and the spirit that is in the sun are one and identical" (*Sa yasca yam purushe yascha sau Aditye sa ekah*). The knowledge of this spiritual reality can be gained by practising various forms of Yoga or discipline. In yoga the processes of introspection, intuition and Samadhi (mystic experience) are refined and perfected, and by these methods incomplete and imperfect man can become aware of the vast unconscious and the limitless conscious strata of being within himself. The Absolute Reality, which is spiritual in essence, cannot be grasped by the mind alone nor can it be described in any language or terms invented by the mind. The seers who have experienced this spiritual Reality say that it is infinite (ananta) awareness (jnanam) characterized by bliss (ananda). According to the *Yogavasistha,* " the nature of the Absolute Reality cannot be satisfactorily talked about or discussed; it can only be experienced within the depth of one's own being" (VI b 31.37). "It is neither a being, nor a non-being, nor anything between the two. It is nothing, yet everything. It cannot be grasped by mind and expressed in words. It is empty of all possible contents, yet is the deepest of all enjoyments." (Yogavasistha, III, 119-23). The search for the nature of the Absolute or Brahman and the efforts to experience it within ourselves are the main pursuits of Indian philosophy and Religion.

The spiritual identity or interconnectedness of all beings follows from the concept of Brahman. This truth was revealed to Rama by his teacher Vasistha in these words: "How can the thought that some one is one's brother and another is not, hold good when there is one and the same all-pervading self present in all of us? Oh, Ram, beings of all species are your brothers, as there is no being who is unconnected with you." (Yogavasistha V 204 — V 18.46. The oldest of the *Upanishads, the Isa Upanishad,* expressed the same truth in the follow-words: "Whosoever beholds all beings in the same self and the same self in all beings does not hate anybody. When a man knows that all beings are ultimately the self and realizes this unity in experience, then there remains no delusion or grief for him." Many teachers and seers of ancient India have elaborated this idea and derived from it their ethics of universal brotherhood and benevolence.

Thus the main feature of Hinduism is a deep faith in an unseen reality of which all life is a manifestation, a profound belief in the primacy of spiritual experience which cannot be grasped by the mind alone.

On the authority of Aristoxenus, a writer on musical theory and a pupil of Aristotle, the Greek philosopher Eusebios narrates an inter· between Socrates and an Indian philosopher some time in the 5th century B.C. Aristoxenus, the musician, tells the following story about the Indians: one of these men met Socrates at Athens and asked him what was the scope of his philosophy. 'An enquiry into the human phenomena,' Socrates answered. At this the Indian burst out laughing: 'How can a man inquire into human phenomena', he exclaimed, 'when he is ignorant of divine ones?'

Perhaps this anecdote signifies a profound difference of outlook and approach between East and West. According to the Hindus we cannot understand man, much less plan for his happiness, without being aware of the divine spirit of which he is a part. Only spiritual reality is real; all else is to be transcended and related to this reality in which we experience complete knowledge and absolute truth.

The Principle of Ahimsa or Non-Violence and Tolerance

From this follows the second great principle underlying Indian culture. the principle of Ahimsa or non-violence and tolerance. Mahatma Gandhi once wrote: "Hinduism insists on the brotherhood not only of all mankind but of all that lives. It is a conception which makes one giddy, but we have to work up to it. The moment we have restored real living equality between man and man, we shall be able to

establish equality between man and the whole creation. When that day comes we shall have peace on earth and good will to all men." Ahimsa means more than freedom from ill-will against all beings at all times and in all ways, much more than mere non-violence. It is a positive attitude to life, a practical rule of conduct requiring the observance of good will, tolerance and reverence. Mahatma used Ahimsa not only as a political weapon in overcoming by moral force the physical force of a mighty empire; he used it equally effectively in awakening the masses of people from sloth and slavery and in rousing their moral fervour and their dormant faith in the greatness of man.

Sense of Order in the Universe.

The destiny of man is not governed by blind fate or incomprehensible forces entirely outside our knowledge and control. There is a sense of order in the universe which we can discover—and this brings us to the third great idea permeating the life and thought of the Indians. Most of our religious and philosophical speculation is a search for order and system; all Indian art is the creation and expression of order out of complexity, system out of chaos. Originally the Caste system was a workable ordering of society which was not so irrational in its right observance; later on it degenerated into undeserved privilege and stupid exclusiveness. The life of the individual was regulated by the Ashrama system or the division of life into four distinct periods called the Brahmacharya Asrama (student life), Grihastha Asrama (householder's life) Vanaprastha Asrama (life of social service), and Sanyasa Asrama (life of meditation). The moral order of society is laid down in the ethical principles and duties according to Dharma.

There is a great emphasis on the performance of duties and on a disciplined way of life in Indian culture. The Indian word for culture is "Sanskriti" which comes from a root meaning to purify, to sublimate, to mould and perfect. The concept of "right" is significantly absent from Indian Literature. In the *Bhagavadgita*, Lord Krishna teaches his friend Arjuna to perform the duties that are demanded by his station in life, without any expectation of gain or reward from any quarter; the performance of one's duties without any hope of gain or reward is the best worship of God.

Duty well done in a spirit of sacrifice is the condition of Rights. In a brief and terse message to Unesco on the subject of Human

Rights, Gandhi summed up the Indian view: "I learnt from my illiterate but wise mother that all rights to be deserved and preserved came from duty well done. Thus the very right to live accrues to us only when we do the duty of citizenship of the world. From this one fundamental statement, perhaps it is easy to define the duties of Man and Woman and correlate every right to some corresponding duty to be first performed. Every other right can be shown to be usurpation hardly worth fighting for."

The belief in Reincarnation and the law of Karma is part of the cosmic order. According to the law of Karma everyone must bear the consequences of his deeds. No one can escape Karma. "Even the gods have to undergo the good and evil consequences of their acts" says the author of the *Mahābhārata.* It is stated in the Yogavāsistḥa: "There is no place in the universe—no mountain, no sky, no ocean, no heaven—where one does not undergo the good or evil consequences of the deeds done by one." (III.95.33). Physical death does not stop the operation of the law of Karma.

The soul passes from one body to another and the law of Karma operates relentlessly until enlightenment and good actions lead to Nirvana or emancipation from the cycle of births and deaths.

Spiritual freedom and merit are attained after long discipline and continuous performance of good deeds by the individual. The *Yagavāsistḥa* describes a Jivanmukta or a liberated man who has attained such merit in these words: "Pleasures do not delight him; pains do not distress. Although externally engaged in wordly actions, he has no attachment in his mind to any object whatsoever. His conduct does not annoy anybody; he behaves like an ideal citizen and is a friend; of all. Outwardly he is very busy, but at heart very calm and quiet. He is free from the restrictions of Caste, creed, stage of life (Āsrama), custom and scriptures. He rests unagitated in the Supreme Bliss. He does not work to get anything for himself. He is always happy and his face is never without the lustre of cheerfulness. In spite of being occupied with actions appropriate to time, place and circumstance, he is not touched by pleasure or pain arising from them. He never feels despondent, proud, agitated, cast down, troubled or elated. He is full of energy and magnanimity, even when surrounded by enemies. He works without anxiety, egoistic feeling, pride or impurity of heart. He finds equal pleasure in old age, death, misery, poverty and in ruling

over an empire. He keeps his body healthy and does not starve it of its appropriate requirements. The life of a liberated sage is really the noblest and happiest life. From him goodness is scattered all around. Having seen him, having heard about him, having met and having remembered him, all creatures feel delighted."
(B. L. Atreya—Yogavāsiṣṭha and its Philosophy)

II—THE WORLD IS MY VILLAGE

How far does our idealized picture of Indian culture correspond to present day realities? Is the spirituality of India really alive and vital today? Whither is modern India moving — back to her ancient heritage or towards strange, new fields? These questions are of very great importance not only to the Indians, but to all those who think about the crisis of our time — of the prevailing confusion and chaos, ill-will, violence and threat of war, the terrible possiblity of physical extermination, and worse than that, of spiritual death.

From the cultural stand-point India is facing a crucial situation today. We have recently emerged from a long period of isolation and political subjection; the impact of the outside world has been comparatively sudden and freedom has brought immense problems and responsibilities.

Three Dangers

In the present situation there are three great dangers facing India which are also challenges, and, therefore, opportunities. Firstly the economic problem of appallingly low standards of living and insufficient production has acquired a great urgency, not so much from any sudden deterioration in the country's economy as from a new consciousness of material necessities and the ugliness of poverty; the rate of population increase coupled with low production and stagnant economy makes many people despair of solving the economic problem. Secondly there is the great problem of education; its urgency lies not so much in the widespread illiteracy among the poor people who have still some genuine native culture, as in the need to renew and adapt education to persent-day realities and challenges and to re-educate the ruling class. Lastly, we share the same danger as the rest of the world, that is the danger of a war which might break upon us any time. Purposeful action and strong moral fibre are required to overcome these difficulties. Can they be overcome? What are the signs on the cultural horizon of modern India?

Three great trends pointing to the future can be detected today. These may be called revivalism, materialism and a new synthesis.

The *revivalists* would like to go back to a stable but static past, to the old values of ancient India without the dynamism of growth and adaptation which was inherent in them. Many of the revivalists are reactionaries and fanatics; some are sheer romantics without any appreciation of realities. Their outlook is steeped in shallow religiosity rather than inspired by the true religious spirit. They gained considerable importance in the time of hatred and ill-will accompanying the partition of the country. Gandhi's death was, perhaps, a national sacrifice needed for checking reaction and religious fanaticism. Continuing efforts and sacrifices are needed to weed out that narrowness and fanaticism which could destroy both the national identity card and the cultural integrity of the Indian peoples.

The *materialists* are potentially more powerful than the revivalists. Materialism is an entirely foreign import in India but economic conditions in the country, and social and political developments in some neighbouring areas give them considerable strength and opportunities for increasing their influence. The materialists have no use for religion and spirituality which, according, to them, have been drags on progress. They would throw away all the cultural heritage of the past and discard traditional values, lock, stock and barrel. In the fields of culture the materialists have many unconscious allies in the ruling class who have been brought up on a barren and alien system of education and have little appreciation of indigenous culture. No one can foretell the future of this trend towards materialism in India. The materialists have so far made small impression on the masses of people and their alien doctrines have greater appeal for the few educated people than for the poverty-stricken masses, who are still steeped in the Indian way of life and the cultural traditions of the country.

A New Synthesis.

Lastly there are those who stand for a new synthesis between liberty and equality, western science and eastern spirituality, the necessities of social organization and the freedom and worth of the individual soul. Among them are some architects of modern India, Ramakrishna and Vivekananda, Gandhi and Nehru, Tagore and Raman, and a host of others who distinguished themselves in the non-violent struggle for national freedom, in the sciences and the arts, and in the religious and spiritual awakening out of which the

nationalist movement was born in the last century. These are the heirs to the great cultural traditions of India and they still exercise considerable influence; their great difficulty is the economic problem of gross poverty and unequal distribution of wealth; their liability is the semi-educated ruling class which has neither enough understanding of nor sufficient faith in India's mission and her cultural heritage; their great asset, still largely unexploited, is the patience, industry, goodness, decency and faith of the poor peasants and workers who live in the villages and town slums. If the cultural tradition of India cannot inspire and elevate them they may fall a prey to materialism, resulting in a revolutionary and destructive break with the past.

The future greatness of India and the capacity of her culture to contribute effectively to international understanding will depend on the success of those who are now attempting this "new synthesis". The great issue, which hangs perilously in the balance, was stated in these words by one of the greatest sons of modern India Sri Aurobindo Ghosh, in a message to the University of Andhra in December 1948: "There are deeper issues for India herself, since by following certain tempting directions she may conceivably become a nation like many others evolving an opulent industry and commerce, a powerful organization of social and political life, an immense military strength, practising power-politics with a high degree of success, guarding and extending zealously her gains and her interests, dominating even a large part of the world, but in this apparently magnificent progression losing her soul. Then ancient India and her spirit might disappear altogether and we would have only one more nation like the others and that would be a real gain neither to the world nor to us. ... It would be a tragic irony of fate if India were to throw away her spiritual heritage at the very moment when in the rest of the world there is more and more a turning towards her for spiritual help and a saving light."

Thus the great question remains: can India retain her ancient spirituality and build on it for the needs of the present times? Or must the steam-roller of economic necessity and pursuit of weath make her succumb to the temptations of materialism and power-politics?

The Prospect

Viewed superficially, the general scene after two decades of independence appears to indicate that the battle is already lost, and that the future might bring into being a more aggressive form of nationalism and an increasing obsession with material opulence.

Certain disturbing elements continue to exist and darken the horizon. Mention has already been made of extreme poverty which cannot be tolerated for long. Ignorance, too, remains unabated; no appreciable dent has been made upon the problems of illiteracy, and population grows faster than literacy, adding continuously to the number of illiterates. The problems of social integration remain formidable and many sections of the population live in different ages of history.

The elite of society are still steeped in the habits, aspirations and outlook derived from the period of subjection to foreign rule, still relying upon outmoded ideas and methods in the ordering of society for political, economic, social and cultural change. The gulf between thought and action has been carried farther than elsewhere. The claims of caste and creed, of the narrow groups and institutions inherited from the traditional past, are still to be harmonized with the new loyalties to a larger society. Living in both the past and the present and subjected continuously to diverse influences from east and west, the Indians still grope for a national identity that is clear, distinctive and precious.

These are formidable difficulties, clouding the horizon of the future. Fortunately there are also other features and developments which hold greater promise of meaningful advances.

The Survival of Democracy

The adoption of a democratic form of government, the dedication to the fundamental rights and principles nobly worded in a remarkable constitutional instrument, the integration of the princely states in a larger democratic polity and certain rational adjustments in the reorganization of the states of the Indian Union, these were all wise and creative acts that have stood the test of time. When one considers the risks of enfranchising the largely illiterate adult population and the scale of the political experiment as applied to the world's largest democracy, the fact of mere survival of democratic institutions in the general waning of democracy in the world at large is truly a staggering achievement.

Equally impressive has been the wide acceptance of science and technology as instruments of rapid change and the building up of some centres of excellence in these fields. Science and technology contributed to the development of industry and more recently to the

new agricultural revolution on which economic prosperity may be securely established.

One of the most significant signs of the times is the will to change that is universally manifested in the country. The static village is on the move, the rural countryside clamours for urban amenities, and the old fatalistic beliefs and attitudes are shaken beyond redemption.

The new intelligentia has not played a decisive role in Indian society so far and the influence of the arts has been limited in range and scope. In spite of this drawback there is an unmistakable trend towards the search for new values. Old beliefs and practices are questioned and often readily discarded.

Lastly, Indian society has on the whole shown considerable receptivity to ideas and influences from outside and has contributed to the growing network of international co-operation. The spirit of universality inherent in Indian thought and philosophy will be a valuable asset for the building of a new world order and the emergence of the new world civilization reflecting the unity and common destiny of all mankind.

Considering the difficulties as well as the opportunities for development outlined above, one may conclude on an optimistic note. The dream of Sri Aurobindo and the idealism of Gandhi may still not be lost to India and to the world, and a synthesis of tradition and modernization may well be achieved successfully.

The extension and transformation of education in India provide a great opportunity for original and dynamic thinking on modern education and for the application of new ideas in the building of a new system that would be generally relevant and valid for the developing world. At this moment of history such a system should not only provide for economic gain and national betterment; it should also serve the needs of the inner man for the enrichment of human values and promote understanding of other peoples and cultures for building the solidarity of all mankind. If modern India can achieve a dynamic and creative synthesis of tradition and modernization through a new type of education, she could help in translating into reality the dream of the anonymous Tamil poet who sang more than two thousand years ago:

> "The world is my village.
>
> and all mankind my kin."

SECTION II : REPORTS OF SEMINARS.

The Institute of Traditional Cultures conducted a Seminar on Mystical Tradition and contemporary Society on the 7th April, 1969 in Room No. 48 of the University Departmental Buildings. The following is a Report of the Proceedings of the Seminar.

Present

Director :

Prof. K. A. Nilakanta Sastri, M.A.

Leader :

Prof. K. Seshadri, M.A., Unesco Project, Department of Philosophy, University of Madras, Madras.

Participants :

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Prof. S.W.A. Bukhari, University of Madras, Madras-5.

Prof. K. Chandrasekharan, M.A., B.L., Tagore Professor of Humanities, University of Madras, Madras-5.

Dr. S. Demetrian, M.D. (Professor Assistant, University of Bucharest) Now Senior Research Fellow, Centre of Advanced Study in Philosophy, University of Madras, Madras-5.

Sri T. S. Devadoss, M.A., B.L., Centre of Advanced Study in Philosophy, University of Madras, Madras-5.

Dr. V. A. Devasenapati, M.A., Ph.D., Professor, Department of Philosophy, University of Madras, Madras-5.

Sri S. Gurumurthi, M.A. M.Litt., Technical Assistant, Department of Ancient History and Archaeology, University of Madras, Madras-5.

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Dr. K. Kunjunni Rajah, Professor of Sanskrit, Sanskrit Department, University of Madras, Madras-5.

Dr. T. M. P. Mahadevan, M.A. Ph.D., Professor of Philosophy and Director, Centre of Advanced Study in Philosophy, University of Madras, Madras-5.

Mrs. Maria Burgi, Centre for Advanced Study in Philosophy, University of Madras, Madras-5.

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Note: * These could not be present at the Seminar. Their papers were either read or taken as read.

Welcoming the Leader of the Seminar and the invitees the Director (Prof. K. A. Nilakanta Sastri) said: "I would like to introduce to you Prof. K. Seshadri who leads the Seminar to-day. He is a keen student of philosophy and has taught it to a number of students for many years. Now he is working on an Unesco Project under Dr. T. M. P. Mahadevan, Director, Centre of Advanced Study in Philosophy in the University of Madras. The synopsis of the subject of the seminar which was circulated to the invitees would expect one to look forward to a very interesting and thoughtful seminar. Besides the leader about a dozen scholars are scheduled to speak about a particular mystic of his choice and there might be others too who would wish to participate. I have great pleasure in requesting Prof. Seshadri to lead the Seminar.

Prof. K. Seshadri: Prof. Nilakanta Sastri and Friends. I am grateful for the invitation to lead the seminar on Mystical Traditions and Contemporary Society this afternoon. Mysticism is a difficult theme, forbidding enough for a seminar. It is a field in which words may turn out to be hindrances rather than aids to expression, sometimes confusing the issues instead of clarifying them. I am mentioning this at the outset just to remind ourselves of the peculiar disabilities and limitations under which a seminar of this kind has to proceed. A synopsis of the subject has already been circutated to you and I shall presently amplify it before the speakers put forth their own views.

Mysticism implies a withdrawal into oneself. It suggests a state of absorption. It is "*yoga*" in the fundamental sense, a movement towards a "centre", tending to a union or mergence. The "centre" is said to be in a transcendental region, a realm beyond the senses and common understanding, but paradoxically enough experienced deep within one's own being. It is at once the universal, cosmic "centre" and the inmost soul that animates and sustains every individual. Indeed, it is the essential identity of the two that is revealed in the rarest and deepest moments of mystical experience, and the mystic strives to "sense" the centre of Being and Reality by a plunge within the fathomless depths of his own consciousness. In such a state of total self-immersion he loses awareness of body and environment, and acquiring a delicate sensitivity to the subtlest intimations of the spirit, awakens to Truth, in a new dimension. "The Ground of God and the Ground of the soul are one and the same," says Eckhart. "*Tat-tvam-asi*", declares the Upanisad. That presents in a nut-shell the metaphysical basis of mysticism. On such foundations rise the practical teachings of Upanisads processed through the stages of *Śravana, manana* and *nididhyāsana*. The first two are preparatory, and the essentially mystical state is attained in *dhyāna*. The preparatory stages are not always in evidence in the lives of the mystics, recorded in tradition or history, for these appear straightway to have emerged in *dhyāna* without any formal disciplinary preparation, experiencing a vision of the Ultimate and the Supreme from the very early stages.

In dhyana and through dhyana is one vouched a vision of Truth. This is described as "darsana". The substance of all mysticism is *Darsana. Ātmā-vā-are-draṣṭavyah*" The mystic's vision is the result of an inward illumination, and the mystic lives, moves and has being primarily in an inner world, which he witnesses as containing the source and support of all manifestation in the outer world of common, human affairs. He has his locus within, but the light of his inward wisdom projects itself on the panorama of spatial vistas and on the procession of temporal histories, revealing their inadequacies and their imperfections. The world around wears a new aspect, and all things are afire with a perpetual effort at self-transcendence. The mystic's vision is no less an inspiration than a revelation.

The wisdom of the mystic not only reveals truth but inspires activity, as well. Activity inspired and guided by a self-authenticated awareness of truth links the outer world with the inner. The dominant need of a dynamic world has been described as "integration of wisdom and activity." Mysticism provides the key to this integration. If

Karma is action, *Karma-yoga,* which is the mystic way, is, as Swami Prabhavananda would put it, "union with God through action." Absorption in enlightened action would reveal "inaction" in "action", for it is "non-attached action", where the ego with its vain-glorious professions and claims has ceased to function. Such action, the *Bhagavadgitā* teaches, does not bind, but serves precisely the opposite purpose of liberating the individual. It is not, however, this aspect of the matter, which is so relevant in the present context, as the fact that the enlightened absorption of the mystic in action is for his part "liberated" action, rather than "liberating" action. "Liberated" action is not only free but inspired action, reflecting a superior purpose unfolding itself. It is the action of the *Mukta,* not merely the action *for Mukti.* But it does show the way of liberation, both by preparing the ground for others, who would play their part in the spirit of true wisdom, and by the mystic's own personal example, which is superb in its perfection.

The quest of the mystic is doubly rewarding, as "light" and as "leading". It is both a "receiving" and a "giving". "The soul's two activities of reception and donation must be held in balance", says Evelyn Underhill. The " receiving " is from an inexhaustible source, and the "giving" is restricted only by the limitations of time and circumstance and of those that have to work under the limitations. The mystic's activity is an activity of love. He draws inwards from "Transcendental Love", and directs it as Grace through empirical channels for creative activity, functioning as an instrument for the highest of human purposes.

The mystic practises what he teaches. Indeed, his practice is his teaching. He teaches by silence, and by activity in silence. His living presence is itself an education an inspiration. Mysticism is knowledge, science, *vidya.* Consider, for instance, the "*dahara-vidyā*" of the Upanisad, which speaks of a "*dahara-ākaśa*" in the central region of the psychic heart, and commends meditation on it, and all that it contains or represents, as a method of release and realization. The science of mysticism is an experimental science, whose results are open to verification in the light of one's own personal experience. "Oh, come and taste ", is the call of the mystic. And that is the test and testimony. Obviously, it is no tall claim, for it has been substantiated and confirmed by a long succession of mystics through the ages, both in the East and in the West.

The West has regarded it as "the art and science of contemplation", one which would reveal the basic interconnection of God, Nature and Man. It is contemplation supplemented and confirmed by action. As art, it is concerned with activity, as science, with knowledge and wisdom. The insight into the interconnection of God, Nature and Man implies the essential *unity* of Being, but for which all mysticism would be meaningless. The "moments of insight" of the mystic are more veridical than any perception, conception or reflection that might precede or follow it. Hence mystical experience carries its own truth, dispels doubt and obviates all necessity for denial or rejection. It may seem that mysticism has no method. This is totally wrong. The method of the mystic is inspired by Grace and implemented in love. Yet, method is not all. Mere method would defeat its own purpose, particularly in matters spiritual. It would be appropriate to recall in this context Whitehead's warning: "Some of the major disasters of mankind have been produced by the narrowness of men with a good methodology."

The mystic is intensely active even from where he is, wherever he may be. Established in Truth, absorbed in the reality and bliss of Being, he is at the very source of all life and existence. He works at the source, but his influence reaches out to the farthest limits of the world. He has freed his consciousness from the power of the senses and the limitations of undertanding, and made it subserve the superior interests of the spirit. He has thus dynamised his consciousness, and transformed it into a self-generating power, far different from "consciousness" so called, with its source in the ultimate reality, the plenum of Pure "Sat", comprehending both '*cit*' and '*Ananda*', but not identical with, or exhausted by, either. The mystic takes himself to the original source of all being, and draws from it for all his requirements.

Mystical insight is insight into the very heart of things. How then can mysticism be anything but directly and intimately relevant to life? Aldous Huxley would say, "a totally unmystical world would be a world totally blind and insane." "There is an ultimate social value in the most secret responses of the soul to Grace", says Evelyn Underhill. "We have to keep the home-fires burning", she adds referring to the necessity for an inward dynamism, "because they are the fires which raise the steam that does the work." The return of the contemplative to the world of action, after having replenished his resources at their fountain-head, would undoubtedly transfigure society, as it would have transfigured his own personality in the soli-

tude of his withdrawal. He does not find the world destroyed, on his return, for as a sharer in a universal life he had never denied it, though he was always aware of its inadequacies. He now finds it ready to be remade in the light of his vision.

What the mystic effects is not merely a transition for himself from one level to another, but a transformation within and without. In his quest for Perfection, for Peace and Plenitude, he seeks a two-dimensional change, transformation of man and a remaking of society. "A perfected human world cannot be created by men, who are themselves imperfect," says Sri Aurobindo. Man grows "within", and "lives within", and that is how he perfects himslf. That is "divine living". Such life and growth would naturally secure for itself an appropriate environment. The discovery and perfection of the self of man is thus accompanied by a recreation or refashioning of the world. The effects of the mystic's work and influence may not be straightaway seen in the structure of the social order, but it is unmistakably evident in the life of the transformed individual. The transformation starts with, and is centred in, the individual.

Mysticism has been described as a kind of "deconditioning", for it makes the individual shed his narrow attachments and affiliations. Every man belongs to a culture or tradition, speaks a language, and owns an inheritance, subtle in nature and form. Mysticism would strip him of these, in so far as they militate against his withdrawal and absorption in the "centre" of his being. The journey across spiritual frontiers requires that he must "travel light". These are encumbrances, and hinder his inward journey. They are externals, and must drop off sooner or later. It is when he sheds these that the mystic appears an "alien" to his fellow-men and to the established social order, a rebel, a lunatic and a heretic. But he is none of these, in reality. He is just "uninstitutional", unconventional. That is the very "front and head of his offending." He seems an offender, because rest of us have not adjusted ourselves to his vision, and would at any cost enforce our authority on him.

The concern of the mystic is not only with society as a temporal association of individuals seeking to fulfil the objectives of temporal history, but with the development of a higher, spiritual, trans-historical society, in which awakened souls are knit together as participants for eternity in a sublime, universal order. "A mystical society is without walls", says Racejac, the mystic. Mysticism is both a deepening and a widening of dynamic awareness, reaching out to realms beyond time and history. The mystic bring to bear the

fruits of eternity on the processes of time. The *Theologica Germanica* has it that "the created soul of man has also two eyes. The one is the power of seeing into eternity, the other of seeing into time." The mystic uses both these.

Contemporary human society runs the risk of being denuded of its "human-ness". Mysticism alone can save it, for by touching a cord in the depths of the human heart it would not only remind humanity of its inherent, infinite potentialities, but also show that in the realisation of those an adequate and appropriate social order may well serve as a means and a preparation. Mysticism as a movement towards a universal "centre", inspired by love and sustained by a constant inward perception of the essential oneness of humanity, does contain the key to a final integration of races, religions and cultures.

Dr. T. M. P. Mahadevan: Sri Ramakrishna is the mystic about whom I shall speak. He has appropriately been characterized by one of his biographers, Romain Rolland, as the consummation of two thousand years of the spiritual life of three hundred million people. India has had the unique good fortune of giving birth in every age to at least one great sagely leader of the people. That in the nineteenth century Bengal, which led India in slavishly jumping onto the band waggon of imitative European culture, a spiritual genius, true to the traditions of this sacred land, should have been born was itself a miracle and a momentous event full of promise not only to India but to the whole of mankind. The great tide of utter secularization of life that was swaying the minds of the intellectuals of the last century was stemmed effectively by the simple and unmixed spirituality of this rustic priest of Kali whom Destiny had brought to the vicinity of Imperial Calcutta to live there the best part of his life.

It was here that as a lad of twenty Sri Ramakrishna, then known as Gadādhar commenced his service of the Universal Mother. Although his priestly career at the Dakshineswar Temple started in quietness and with due ceremony, he soon found himself caught in a spiritual storm which took him to what may appear as strange lands of supernormal experience. The Mother whom he worshipped was not a basalt figure to him, immobile and uncommunicative. She was a living Presence more real than the physical world. She had taken possession of her young priest completely; and thence forward it was she that lived in him and moved him in whatever part he was to play

After gaining the beatific vision of the divine Mother, Sri Ramakrishna took a headlong plunge into Tantrika sadhana. This was a field full of traps for the unwary aspirant. Many a votary of this dangerous path has succumbed to the wiles of the flesh, with the result, that the path itself has fallen into disrepute. But Sri Ramakrishna, like Acharya Sankara before him, rid the discipline of all its impure associations and showed how it took a highly evolved soul to go through and benefit by it. Public opinion is normally not in favour of any extreme. A wondering world that was watching the God—intoxicated Ramakrishna thought that he had gone mad. And when the news reached his village-home, his mother got alarmed and sent for him. On the advice of her relations and friends, she decided to get her son married. Surprisingly enough, instead of objecting Sri Ramakrishna not only gave his consent but also indicated the village and family where a bride was waiting for him. He was twenty-three then, and Sri Sarada Devi to whom he was married was but six years old. When several years later she came to Dakshineswar to join her husband, she realized what a glorious thing it was to serve him, to become his first disciple, and share with him the divine felicity which comes only to a few.

So far as Sri Ramakrishna was concerned, marriage made no difference to his spiritual experiments. After his return to Dakshineswar, his practices became only more absorbing and covered all the aspects of Hindu Sadhana. His hunger for God was so consuming that it required for its satisfaction a varied and abundant spiritual fare. All the major emotional attitudes towards the Deity Sri Ramakrishna adopted in turn, and his appetite only increased by what it fed on. Finally came to him the experience of the non-dual Spirit, the distinctionless Brahman. Under the guidance of an adept Vedantin, the child of Kali tore the veil of name and form and beheld his individuality dissolving in a limitless blaze of spiritual light.

Having gained the transcendent experience of the supreme Reality, Sri Ramakrishna came down to the plane of relativity in order to save modern man from his mad pursuit of plurality. He went through the discipline of alien faiths such as Islam and Christianity and realized the same truth which he had earlier seen through the Hindu modes of worship, thereby vindicating in a new context the ancient Vedic teaching that Reality is one, though the learned call it by various names: *Ekam sat, viprā bahudhā vadanti*

Of especial significance is this truth to our age when the followers of different denominations have been brought together by a shrinkage of the globe through scientific marvels and when religion itself is in jeopardy, being identified in the minds of a considerable number of people with prejudice and hatred, superstitions and vested interests. In Sri Ramakrishna's experience we have an authentic evidence of the supremacy and identity of the truth taught in all the faiths. "I have practised all religions, Hinduism, Islam, Christianity." he declared "and I have also followed the paths of the different Hindu sects . . . . I have found the same God towards whom all are directing their steps, though along different paths. You must try all beliefs and traverse all the different ways once. Wherever I look I see men quarrelling in the name of religion — Hindus, Mohammedans, Brahmins, Vaishnavas and the rest, but they never reflect that He who is called Krishna is also called Siva, and bears the name of primeval Energy, Jesus and Allah as well — the same Rama with a thousand names. The tank has several *ghats.* At one Hindus draw water in pitchers, and call it jal; at another Mussalmans draw water in leathern bottles, and call it pari; at a third Christians and call it *water.* Can we imagine that the water is not *jal,* but only *pani or water*? How ridiculous! The substance is one under different names and everyone is seeking the same Substance; nothing but climate, temperament and name vary. Let each man follow his own path. If he sincerely and ardently wishes to know God, peace be unto him. He will surely realize Him."

After having realized the plenary truth, Sri Ramakrishna began devoting his attention to preparing the right channels for conveying that truth to the world. The last years of his life were spent in training a group of disciples, mostly young, who under the leadership of Swami Vivekananda were to found a Mission in his name and carry his message of universalism in spirituality to every part of the globe.

The story of Sri Ramakrishna's life is, in the words of Mahatma Gandhi, 'a story of religion in practice.' Not only did the Sage of Dakshineswar reveal to us anew the excellence of the Vedantic truth that God alone is real, and nothing else is, but also he showed the way of realizing this truth through service to humanity. We cannot take a leap to the final wisdom without proper equipment. Disinterested service or karma-yoga is the very basis of spiritual life. He who is callous or indifferent to the sufferings of others cannot make even the least prorgess towards the Spirit. The Self that is sought to be realized by the seeker after truth is not the self of the

individual. It is the Self that is the same in all — the universal Spirit in which there is no division. Hence egocentricism is the great enemy of spirituality. How can the ego be subdued if not by selfless service to others? Very often helping those that suffer takes the form of an ostentatious and officious condescension. This, however, will bless neither him that gives nor him that receives. 'Philanthropy', 'sympathy' and 'mercy' are some of the words that are generally employed to signify the attitude of helpfulness to those who are in need of help. But a better expression is 'service' or 'seva'. It is God that should be worshipped in the distressed and the down-trodden. Swami Vivekananda proclaimed the faith which he had received from his Master thus: 'The only God in whom I believe is the sum total of all souls, and above all I believe in my God the wicked, my God the miserable, my God the poor of all races."

So great was the experience of the unity of Spirit that Sri Ramakrishna had that he used to say, "Let me be condemned to be born over and over again, even in the form of a dog, if so I can be of help to a single soul." And again, "I will give up twenty thousand bodies to help one man. It is glorious to help even one man!." While the entire world should listen to the message of supremacy of Spirit, what we in India require badly to-day is to develop a strong sense of corporate reality. The Upanishad and **Vedānta** are not doctrinaire texts intended to instruct only a few. They are meant for all. And their meaning should be learnt, with a view to translate it into life, from such sages like Sri Ramakrishna who, to quote the words of his apostle, "was a living commentary on the texts of the Upanishads, was in fact the spirit of the Upanishads in human form . . . . the harmony of all the diverse thought of India."

Prof. K. Chandrasekharan: I have chosen Rabindranath Tagore for my subject in this seminar. Mysticism is a word which may generally cause confusion if not understood properly. Unfortunately it has come to be used to denote any belief associated with self-delusion or dreaming. Something akin to mystery also is sometimes felt to be its meaning. Whenever the mind feels baffled or defeated in its ability to grasp a thought, it has a tendency to qualify it as 'mystical', as if some mist has enshrouded it from being perceived clearly. Oftener it is the fate of poetry of a high order to get interpreted as 'mystical' and dispensed with as beyond normal intelligibility.

Mysticism has been a topic of much speculation among the western writers. Their findings not all of them have always been

consistent in the direction of relieving us of the cobwebs of confusion. Indeed any definition of mysticism cannot give satisfaction, as it is more an experience than a matter for logical or intellectual perception. Mysticism is the search of the soul of man for immediate or intimate contact with the Higher Being or God. In other words, what we are familiar with in our country viz., *Bhakti* as a recognised channel for approaching Godhead, is in essence the characterstic of mysticism. *Bhakti* has been a very successful medium of approach to God. Saints and devotees have proved the inviolable path of devotion to God as ultimately filling their beings with His grace. The stream of God-intoxicated individuals has had its beginnings in the dim past and has shown no signs of ebbing, despite the changes in mental outlook our country has passed through in recent years. Industrialization and advance of science have combined in a great measure to dislodge the faith we had reposed in the tradition and religious beliefs of more than two thousand years. Still, if a Mahatma Gandhi could speak his strong faith in the living presence of God or a Tagore could profess his unswerving fidelity to the tradition which nurtured the seeds of spiritual awakening through meditation and contemplation of the Supreme Being, it is an irrefutable confirmation of the validity of personal evidence of mystical experience.

It is not common in our country for mystics to have derived their mystical experience from a contemplation of Nature. Further it has been mentioned by some of our writers, that nature mysticism did not receive its fullest expression in earlier poets before the advent of Rabindranath Tagore. No doubt there have been instances, though stray, of poetry bearing the definite marks of mystical contents relating to observation of natural phenomena. In the *Atharva Veda* there is a passage which distinctly speaks of solicitation for the favours of an Inner Being in Nature.

yadhyantarikṣē yadi vata āsa yadi vrkṣēṣu yadi vōlapēṣu
yadasravan pasava udyamānam tatbrahmāṇam punarasmānupat[3]

'That which is in the firmament, in the air, That which is in the trees and in the foliage, By listening to which creatures are on the move, May that spiritual power come again to us!

(*Atharva Veda vii,* 66)

Tagore in some of his famous outpourings has almost breathed the same intense confidence in an Inner Being in nature.

'Every moment and every age, every day and every night
He comes, comes, ever comes;

In the fragrant days of sunny April through the forest
path, He comes, comes, ever comes:

In the rainy gloom of July nights on the thundering
chariot of clouds, He comes, comes, ever comes:

In sorrow after sorrow, it is His steps that press
upon my heart, and it is the golden touch of

His feet that makes my joy to shine'

It is a fact that with Tagore it was not merely poetic expression which conveyed his consciousness of a Superior power but actual vision of it, which emboldened him to identify himself with Reality. He narrated an incident in the course of his Hibbert Lectures entitled *the religion of man thus*:

"When I was eighteen, a sudden spring-breeze of religious experience for the first time came to my life and passed away leaving in my memory a direct message of spiritual Reality.

One day when I stood watching at early dawn the sun sending its rays from behind the trees, I felt suddenly as if some mist had in a moment lifted from my sight, and the moving light in the face of the world revealed an inner radiance of joy. The invisible screen of commonplace was removed from all things and all men, and their ultimate significance was intensified in my mind: and this is the definition of beauty. That which was memorable in this experience with its human message, the sudden expansion of my consciousness in the super-personal world of man. The poem I wrote on the first day of my surprise was 'The Awakening of the waterfall'.

Such visions and experiences confirm what again the poet has expressed with no vagueness thus: 'The feeling I had was like that which a man, groping through the fog knowing his destination, might feel when he suddenly discovers that he stands before his own house."

Certainly the vision may not interest all in the same way, but the resulting thought which like a sediment would settle down in poetry invite us to share in the enrichment of his soul. In a

mystical experience, facts which erstwhile appeared separate or disjointed would after such a vision gain a meaning of harmony in life. Contradictions between claims and values would be reconciled with a sense of tranquility leading to a perception of unity and wholeness in life. Tagore again has described it in a poem:

'The same stream of life that runs through my viens, night and day, runs through the world and dances in rhythmic measures.'

'In the playhouse of infinite forms, I have had my play, and here have I caught sight of Him that is formless'.

It is also necessary to mention that the circumstances of Tagore's boyhood had a great share in moulding his spiritual development. In Bengal a religious sect, called Bauls, moved from place to place with songs on their lips that bore the peculiar mystical contents of depicting the soul as love and the Supreme Power as the Lover. The movement of Vaishnavism in Bengal made a deep impression on him during his formative years and he, therefore felt a deeper meaning in such poetry and was never tired of listening to them. The sentiment of *Nāyaki-Nāyaka* Bhāva was rich in the songs which they sang, and were no less appealing in their moving and plaintive quality than those of the *Alwars* and Nayanmars of the South. Perhaps the surprise, if at all should be how Tagore, a product of an age when the flood of Western scientific outlook had been practically lifting our people off their steady foothold in their spiritual heritage, could have been influenced by the spiritual intensity of a mystic. It is not far too difficult to trace the causes of his mental balance. His father, Maharshi Debendranath Tagore, had inculcated in him, while young, the desire for realising the Truth of the Upanisadas. He was himself feeling the upsurge in his heart of a strong attraction to life as a revelation of all that God in his omniscience has made brimming with His presence. So, he was saying:

'The eye cannot see, for thou art the eye within the eye;
The heart cannot know Thee, for thou art in its inmost secret'

As he advanced in his life, his maturity of wisdom bore the marks of his constant awareness of the Supreme in everything he did. His joy was only in his contemplation of Him. Whatever he sang, he was conscious of its origin not in himself but in a Higher Being. He craved of his God: "Only let me make myself simple and straight

like a flute of reed for Thee to fill with music". It was not a sense of humility which goaded him on to express such sentiments, but an awareness of his being a sheer instrument in the hands of another, greater than himself. Life around pointed invariably to him of the presence everywhere of God's immanence. Otherwise he would not have sung:

"He is there where the tiller is tilling the hard ground and where the path-maker is breaking the stones.

He is with them in sun and shower and His garment is covered with dust."

When he watched the bud turning into blossom in the morning, he could not suppress his feeling that without God's own aid the wonder of the petals opening out, unseen and unheard at dawn, would not be possible. In lines of exquisite beauty he said:

'He who can open the bud, does it so simply. He gives it a glance and the life-sap stirs through its veins.

At His breath the flower spreads its wings and flutters in the breeze'.

Unlike to many another poet, the child ever struck Tagore as a living emblem of God's own inexpressible source of allurement. 'As I gaze on your face, mystery overwhelms me: You who belong to all, have become mine'.

Nature and man and everything about him began to infuse him with a sacredness of feeling and an optimism of Goodness.

On the question of the relevance of mysticism to society, the answer can be briefly stated. Human society is built upon certain records of traditional behaviour as well as values handed down from the past as conducive to the best outlook for man. The highest ethics and human conduct have been always similar in all climes and countries with only certain differences emphasised according to traditional biases of each country. Still we cannot afford to ignore the superior power of love for humanity for its own sake, which has made itself not frequently stressed in the way that the modern world has progressed. *Mahatmas* and *Mahakavis* alone can make us realize the value of a benign power. The mystical element in poetry may ultimately provide the general reader with a

feeling that there is no gainsaying the impression that mysticism can create a natural tendency to love life and evince a lively awareness of gratitude to the Giver of All. Tagore did this great service to society in the widening of his sympathies towards all life. His very unconventionalism in mystical poetry made him appealing to all mankind. His nature mysticism enabled him to enlarge the scope of an earlier tradition that had been characteristic of Indian religious thought. To the last his mind centred on God. He was positive of his own knowledge of God, and was never afraid to express his conviction:

> 'They who are near me do not know that
> You are nearer to me than they are;
>
> They who speak to me do not know that
> My heart is filled with your unspoken words:
>
> They who crowd in my path do not know that
> I am walking alone with you;
>
> They who love me do not know that
> Their love brings you to my heart'

Dr. Devasenapathi: Ramalinga Swami is a mystic of the nineteenth century; his life on this earth covers the period 1823-74 A.D. During his lifetime he delivered discourses on religious subjects with an authority born of his personal experience. He left for posterity several hundred verses which rank high in Tamil religious literature. A lotus-shaped hall of worship in Vadalur in South Arcot District with a *dharmasāla* and a *pā ṭasāla* in the vicinity bear witness to his zeal to provide for the spiritual, physical and intellectual development of man. He spoke and wrote of god as *Arut Perunjuoti* (the great radiance of grace) and of His Love as *tanipperungkarunai* (uniquely great compassion). He emphasised *Jivakarunya* (compassion to all living things, be they sub-human or human).

It is almost a century since he was seen last. Yet his influence is felt by all those who read his works. Saints and Sages rise above the limitations of time and space. Their message appeals to people of all times and of all countries. Yet, each age may feel justified in thinking that the message is specially intended for itself. Thus we of the twentieth century may feel Ramalinga Swami's message particularly appropriate to our own times. How does this happen?

When Ramalingaswami speaks of *Jivakarunya*, compassion to all living beings, we feel that he teaches us a truth that is ancient and yet urgently needed for our own times. Indeed it is refreshing to note that Albert Schweitzer, endeavouring to find a key concept for the twentieth century and for the civilization of the future, found it to be reverence for life. Schweitzer speaks for all the mystics when he says: " That man is truly ethical who shatters no ice-crystal as it sparkles in the sun, tears no leaf from a tree, cuts no flower". Thus it is not surprising that the mystics who feel all life to be sacred emphasise *Jivakarunva*. 'Realising God's presence in everything that lives, be kind to all living things' says a Tamil religious work.

How is this compassion to be given practical expression? In his own life time, Ramalingaswami started a *dharmasala*, a patasala and *Jnana sabha*. He wanted to provide sustenance at all the levels of a man's personality, the bodily, the mental and the spiritual. It is said that the fire lit in the kitchen of the *dharmasala* which was started in 1867 has been continuously burning for over a century now. Whoever goes there in need of food is fed. The mystics can go without food for days and months on end if they so choose. But they do not want others to suffer for lack of physical sustenance. We are reminded of the *Kural* which says that while overcoming one's own hunger is a mark of one's spiritual capacity, being levels of a man's personality, the bodily, the mental and the spiritual. capacity. Man does not live by bread alone; he requires, not indeed richer food for the body but food for his mind. Ramalingaswami started a *Samarasa patasala* where people could learn truths acceptable to all religions. To-day we find prominence being given to comparative study of religions. Followers of the different religions realise that while they have to adhere to the chief tenets of their own religion they could add another dimension to their religion—viz., breadth by acquainting themselves with the chief tenets of other religions. The truths of religion have to be understood in one's own experience. In order to lead aspirants to undertake an inward journey and practise meditation, a *Jnana Sabha* was built. There is a lamp in front of a mirror. There are seven screens hiding the lamp. It is only when the screens are removed that the lamp may be seen. In organising these three, a *dharmasala*, a *patasala* and a *Jnana sabha*, Ramalingaswami showed himself to be a practical visionary.

The mystic retreats into himself and having beheld the divine glory within, he comes out of himself and is able to see it every-

where without. If a religiously inclined scientist like Kepler says, ' My highest desire is to see within the God whom I see everywhere without, the mystic reverses the process and having first seen God within is able to see Him everywhere without". May be God is seen very closely in some persons and things than in some others.

To the question where shall we see God, his reply is: ' God's hand is seen in the acts of all those who treat all life as sacred alike, and who render service. God's presence is felt in the hearts of all those who make no difference between one being and another, who do unto all beings as they do unto themselves. God's words are verily those of persons who are the very embodiment of love and who, treating all beings as themselves, walk in the path of righteousness.

The insistence on vegetarianism follows as a corollary. If all life is sacred, we may not kill any creature, even those at the lowest biological level. This does raise practical difficulties. Do germs causing deadly diseases have a fundamental right to existence? Schweitzer feels this difficulty and says that as a medical man, he has to sacrifice some lives in order to save others. We may take it that the lesson for most of us who are neither mystics nor medical men would be to desist from unnecessary and wanton killing and also to be vegetarians.

Ramalingaswami was for the formation of *Samarasa Sanmarga Sangam*. He wanted all good people to come together in a spirit of concord and share the values of their religion. This way religious fanaticism and intolerance would cease to divide religions. He has suggested office bearers for this fellowship of all faiths. God is the President, Mother Nature is the secretary ; all seers are members of the executive committee. Qualification for membership is kind-heartness and love towards fellow-beings. What should be the attitude of members of this fellowship to non-members? It must be a sympathetic one so that they could be won over to membership of this federation. We see here the mystic looking beyond his own times to a happy future when people of all faiths would come together in a spirit of mutual appreciation and co-operation.

It may not be out of place to mention here the fact that unlike some Siddhas who have referred to medicinal herbs in obscure terms, Ramalingaswami has called them by their popular names in explaining their medicinal value. It is difficult to understand what he meant by *saganilai*. (Immortal state). It may be that he is

speaking of the possibility of making our physical body itself enduring and immortal. But this much is clear. He wanted all people to live a healthy life, healthy in body, mind and spirit.

Ramalingaswami longed to sing about the glory of God, to preach the message of love, not only in this world but elsewhere also. So far as this world is considered, we may recall the following prayer contained in one of his songs.

My Lord and Father,

To become the very embodiment of compassion

By your grace, to relieve the intense grief and fear of others

To bring them happiness,

To enable all beings to walk in the path that is free from meat-eating and killing.

To glorify you, dancing in the heart, and to sing your praises.

These, verily, these are my desires, desires born of Thy Grace

Here, then, in brief is Ramalingaswami's message:

To sing the glory of God and to serve His creatures.

Hence mystics will be contemporary to any society, no matter, when they themselves lived because their concern is with the eternal, viz., God and Souls.

Dr. R. Balasubramanian: I propose to consider the subject of the seminar with special reference to Ramana Maharshi.

A study of the lives of the great mystics reveals to us that there are two ways of looking at mysticism in accordance with the way in which it is attained. One may attain the mystic experience as a result of going through a rigorous discipline involving different stages of growth from time to time. Asceticism plays an important role in this case. The discipline that is prescribed is for the purpose of controlling the modes of the mind, the passions of the senses, and the foibles of the flesh. Mystic experience is considered to be the culmination of the ascetic discipline spread over a number of years.

Catholic mysticism, for example, speaks about the upward march of the human spirit in an organized and disciplined way through three stages in its spiritual pilgrimage, namely, the purgative, the illuminative, and the unitive ways. The mystic, according to the Catholic tradition, attains union with the divine by passing through the different stages; and an ascetic discipline is, therefore, a necessary condition for attaining the mystic experience.

As distinguished from this, there are those who have attained mystic experience all on a sudden like a flash of lightning as if they have not bargained for it. It appears that this variety does not require any discipline to be pursued and ascetic practice to be followed for the purpose of attaining mystic experience. Mystic experience, so it appears, is not at the end of spiritual life, but constitutes the very breath and being of spiritual life. It pervades the life of a mystic at every stage in all its manifestations, once he is transported as it were to that realm. Boehme is a classical example of a mystic who belongs to this tradition. Ramana Maharshi too comes under this category.

We are told that while Boehme was very young "he was surrounded by divine light for seven days and stood in the highest contemplation and Kingdom of Joy". This was his first mystical awakening. He had the second illumination when he was gazing at a polished disc. As a result of this experience he had a "peculiar and lucid vision of the inner reality of the phenomenal world in which he looked into the deepest foundations of things." In the case of Ramana Maharshi the very name "*Arunachala*" which he heard when he was sixteen through a relative of his brought about a transformation in his life. Though at that time he did not understand the meaning of the name, it stilled his mind and drew him up to the Immovable. Another incident took place when he was seventeen. One day all on a sudden, a sudden fear of death took hold of him. He felt he was going to die. With the view to find out what it is that dies, he lay down and made his body appear like a corpse. He realised that it is the body that dies and that the spirit the "I" within, is deathless ; and with this realization the fear of death he had disappeared. What is significant in the case of Ramana Maharshi is that he had this awakening or illumination, the realization of the true nature of the "I" which is the reality, all of a sudden without undergoing any rigorous ascetic discipline or *sadhana* spread over a number of years. It is remarkable that the first problem with which he was seized was about death and immortality. It is the fundamental problem with which *Naciketas* was concerned; it is the central issue in the philosophy of religion. The answer which he gives to

this problem is reminiscent of that given by the Upanishadic sages. "The intelligent Self is neither born nor does it die. It did not originate from anything, nor did anything originate from it. It is birthless, eternal, undecaying, and ancient. It is not killed even when the body is killed".[1]

One does not get the mystic experience for the mere asking or liking for it. It does not mean on that account that it is something which can be acquired by concentrated, laborious effort. While asceticism can be acquired, mysticism cannot. Mystic experience is something which one attains due to the grace of God. No one can say when he will have it. Like all other gifts, it is something which is bestowed upon man by God. Mystic awakening may be likened to a sudden flash of lightning. It is a sudden flash of inner illumination. It is, therefore, different from the ordinary normal human thinking which is not only methodical, but also intellectual and ratiocinative. But mystic experience is an intuitive insight into the nature of things. The method of Self-enquiry which Sri Ramana has expounded for the purpose of realizing the Self, the true "I", which is the source of every thing, consists in *looking within or going inward* to the very notion of "I". In the words of Ramana Maharshi: "Just as one would dive to recover something that has fallen into water, even so one should, with a keen mind dive into oneself, controlling speech and breath, find the place whence the 'I' rises. Thus should you know".[2] One should control the physical senses in order to exclude the sensations. After getting rid of the sensations, one should exclude all mental contents—thoughts and volitions. What one realizes at this stage is not emptiness or vacuum, but pure consciousness: it is the consciousness which has no content. It is a positive experience which has no positive content. Therefore the method of Self-enquiry which leads one to realize the Self which is pure consciousness should not be confused with any rational inquiry, or psychological introspection, or subjective meditation.

Like every mystic, Sri Ramana speaks about the way and the goal. The goal which is Self-realization is something which cannot be described. Language is quite inadequate to describe that experience because it is the experience in which distinctions such as the divine

1. *Katha Upanisad,* 1. 3. 18.

2. Verse 28, in Forty Verses on Existence (English Translation as given in Dr. T. M. P. Mahadevan's *Ramana Maharshi and his philosophy of Existence.*

and the human, the knower and the known, the natural and the supernatural, the subjective and the objective vanish. Meister Eckhart described that experience as that in which " all is one, and one is all." "All that a man has here externally in multiplicity is intrinsically One. Here all blades of grass, wood, and stone, all things are one. This is the deepest depth "[3] Such an experience is according to Eckhart, beyond understanding. According to Ramana Maharshi, it is pure awareness which transcends both knowledge and ignorance. It can only be hinted at through words like peace, bliss, the supreme good, etc. And the way to the goal, according to Sri Ramana, is Self-enquiry.

Three features which stand prominently in the case of Sri Ramana are his *personality, freedom* and *love*. The term " personality " is here used not in the familiar sense of referring to the physical features of a person, not even in the psychological sense, but in the spiritual sense. Personality is an axiological category, and is therefore the opposite of individuality which is a naturalistic and biological category. It is the spiritual principle which constitutes personality. The enlightenment which the mystic has attained brings about a radical transformation in him and has its impact on others who come into contact with him. The peace and tranquility which he enjoys are shared by others though for a little while so long as they remain in his presence. It has been uniformly reported by all those who have come under the spell of the magnetic personality of the Maharshi that as soon as they see him and sit in his presence their questioning mood gives way to quietness and acceptance. Here is the picturesque account given by Paul Brunton of his first meeting with the Maharshi. "One by one, the questions which I have prepared in the train with such meticulous accuracy drop away. For it does not now seem to matter whether they are asked or not, and it does not seem to matter whether I solve the problems which have hitherto troubled me. I know only that a steady river of quietness seems to be flowing near me, that a great peace is penetrating, and that my thought-tortured brain is beginning to arrive at some rest. "[4]

As a mystic Sri Ramana was the embodiment of freedom. Mystic experience is the overcoming of creatureliness. The mystic is one who transcends the natural order in which the ego

3. Quoted by Rudolp Otto, Mys ticism East and West, Page 61.

4. Paul Brunton: *A Search in Secret India*, Ryder & Co., 1964, p. 101.

is involved. For one who is firmly established in the Self, the empirical ego ceases to exist with the result that what he does is neither conditioned nor unconditioned. Such a person is really free. True freedom is different from both necessity and chance, and hence a mystery. As the Maharshi puts it: " Those who have realized the peerless Self which is the ground of the fate and freewill are free from them."[5] A person who has spiritual awakening acts and yet is inactive; he acts as it were for the sake of others, even though he is actionless from his own point of view as the non-dual Self. Such a person is bound to be the personification of love. Whatever he says and does is bound to be creative from our point of view. The spiritual awakening he has had contributes to the transformation of the world.

While people may admit that mystical experience is authentic, still there may be quite a few who may not be able to appreciate the value of myticism as an element in human culture and the vital contribution made by the mystics to society.

Mysticism plays an important role in two ways. It is first of all the source of ethical values. This will be obvious if we consider the importance of love. There is no religion which does not stress the value of love. We are told that we must love others. A society in which the mutual relations of the people are based on love will be more prosperous and healthy than a society in which people are selfish and hate one another. Why should this be the case? What is the theoretical basis for such a view? It will be possible for us to formulate a satisfactory answer to this question from the standpoint of mystical experience. All mystics, irrespective of the country they belong to and the time they live in, irrespective of the fact whether their mysticism is labelled theistic or nontheistic, speak about the unitive experience they have, their mystic consciousness in which all distinctions are abolished. They see the objects around them as manifestations of God or as intrinsically one. Eckhart says: "All that a man has here externally in multiplicity is intrinsically One. Here all blades of grass, wood, and stone, all things are One. This is the deepest depth." St. Teresa refers to the fact that she perceived "in one instant how all things are seen and contained in God."[6] Plotinus observers: "Each being contains within itself the

5. Verse 19, in Forty Verses on Existence, T. M. P. Mahadevan *op. cit*.

6. Quoted by William James, *The Varieties of Religious Experience*, p. 402.

whole intelligible world. Therefore all is everywhere. Each is there all and all is each."[7] So the mystics talk about the unifying vision in which they experience that "all is one." If it is admitted that mystic experience is authentic and if it is further admitted that all the mystics uniformly emphasise that "all is one" as the central core of their experience, it follows that the right attitude which one should have towards other beings is one of love. Given the formula 'all is one", any other attitude is untenable. Whatever be the action that we do in society, it must be motivated by a sense of love for others. It is no argument to say that the practice of love is the special prerogative of the mystics and that the ordinary man cannot hope to practise it. Every one at some stage or other does exhibit a loving or sympathetic feeling towards some others. It may be that the scope of his feeling is restricted; the object of his love may be so narrow as to include his own family and friends. Theoretically there is nothing to prevent the extension of this attitude towards all beings, sentient and insentient. This is the lesson we have to learn from the teachings and lives of the mystics.

The other way in which we can assess the value of mysticism consists in stressing the influence of the mystics on the living of good life by others in society. There are critics like Professor Zaehner who maintain that, while there is place for love in theistic mysticism, in the nontheistic mysticism of Advaita Vedanta there is absolutely no place for love.[8] The substance of their criticism is that mystics like Ramana Maharshi who maintain nondualism as the ultimate truth do not care for the welfare of others and that they do not actively endeavour to remove the misery of the people through social reform. This is only a new version of the oft-repeated old charge by the Western critics that Hinduism is other-wordly. While Zaehner's bias for theism is understandable, his criticism of the nontheistic mysticsim is unfounded. It is anything but truth to say that great mystics like Sri Sankara, Ramana Maharshi and others withdrew from society with a view to enjoy the emotional ecstacy of bliss all by themselves. A mystic who has realized that "all is one" is a *jivanmukta*, one who is liberated even while he is alive. What he speaks and does is at once an example and a source of inspiration to others. He is the exemplar of the perfect life on earth. This was the case with regard to Sankara. This is equally true in the

7. Quoted by Otto, *op. cit.*

8. R. C. Zaehner: *Mysticism, Sacred and Profane*, Oxford 1957, chap. VIII.

case of Ramana Maharshi. Though Sri Ramana did not physically move out of Tiruvannamalai, he has been an unfailing source of inspiration to many.

In his Commentary on the *Gita* Sankara observes that, even if a person has achieved his ends and has realized the Self, he should work for the welfare of others, though for himself he may have nothing to do (*atmavid atmanah kartavyabhave api paranugrha eva kartavya iti*).[9] While the ignorant man acts attached to work, the wise one acts unattached from a wish to protect the masses. In two verses Sri Ramana emphasises the unique role of the good, the spiritually awakened, in society. He says: "If one lives in the company of the good, what for are all these rules-of-life? When the superior cool southern breeze blows, where is the need, say, for a fan?" "Heat is removed by the cool moon, poverty by the good *kalpaka* tree, and sin by the Ganges. But all the three, heat, etc., will get removed by the incomparable benign look of the good."[10] Ramana Maharshi used to maintain that there is no conflict between work and wisdom. A person should work surrendering selfishness which binds him to the world. Giving up the false self is the true renunciation. "While his hands are in society, he keeps his head cool in solitude."

It is not true to say that mystics like Sri Ramana are indifferent to the miseries of the people. As in the case of other mystics, the gracious look of the Maharshi has been a solace to quite a few who had the good fortune to meet him. The greatness of a mystic and the priceless experience he has gained are not to be judged exclusively in terms of moral and social activities. Moral and social activities are not the only ways through which a mystic has to outwardly show his concern for others. He comforts the agonized mind and soothes the aching body of those who seek his guidance by his thought and word, by his benign look and gentle touch, and also by his "eloquent silence." Sri Ramana used to say that only those who know the Self can serve others; moral activity, social reform, and community service undertaken by the rest will be much propaganda and little service. Great kings, wise statesmen, and efficient social workers have always endeavoured in different ways to help the people overcome their misery and sorrow. Unless and until a man embarks upon the quest of the true Self, doubt and

9. Sankara's Commentary on the *Gita*, III-25.

10. Supplemental verses 3 and 4, See T.M.P. Mahadevan, *op. cit.*

uncertainty will follow his footsteps. Ask these men, says the Sage of Arunachala, if they have solved the mystery of man, if they have conquered themselves, and they will hang their heads in shame. What is the use of doing all these when a person does not care to know who he is. Charity begins at home.

Dr. Veezhinathan : When Prof. Shastri invited me to participate in this seminar to-day, I decided to speak about the Sage of Kāñcī, His Holiness Śrī Chandrasekharēndra Sarasvati, the sixtyeighth pontifical head, who now occupies the great *Kāñcī Kāmakōṭi pītha* of Adi Sankara; for he is very appropriate to this occasion. He is happily in our midst to-day, and in him I see mystical tradition and its bearing on contemporary society, the very subject of our seminar. With my salutations to Him I shall try to show, how he is a mystic, and what he has done and is doing for contemporary society or humanity.

Mystical tradition is the accumulated wisdom and work of many traditional mystics, who have hailed into this world from time to time. Their significance to society is to be found in the impact of their personality and work on it. Looked at in this way, the sage of Kāñcī is in every sense a traditional mystic. His mysticism, by which I mean his view, way of life and service to humanity, is rooted in *sanātana dharma* of our land and is supported by her great scriptures.

The leader of this seminar has indicated who is a mystic and what he does for society. His definition does correspond to the concept of the *sthitaprajña* of the *Bhagavad-gita* and the *jīvanmukta* of Advaita Vedanta. I am therefore using these terms as identical with the mystic of our seminar. The *Bhagavad-gīta* describes him as follows:

prajahāti yedā kāmān sarvān pārtha manōgatān
ātmanyeva ātmanā tuṣtah sthitaprajñastaducyate

A surface understanding of this text would seem to countenance the view that a mystic is ego-centric and escapist, that he withdraws himself from the world and leads the life of a recluse. It is therefore necessary somewhat to go into some detail to understand the concept of a *jīvanmukta* with reference to this text and others allied to it. This would correct the wrong notion that a mystic is an escapist from society.

A *jīvanmukta's* life has two phases, *samādhi* or the mystic trance he gets into, and *vyutthāna*, a reversion to empirical life. In the former phase, he has no dealings with the external world though his very presence in society in such mystical trances exerts a healthy influence on it by his example. It is only in the latter state, *vyuthana*, when he comes back to the empirical world that he has any relation to society. Arjuna asks Lord Krṣṇa about the behaviour of *jīvanmuktas* and Sri Krsṇa answers in a few verses. This answer covers in general the attitude of the *jīvanmukta* towards the world and its ways. Very significantly, Śrī Sankara observes with reference to this context that the virtues exhibited by a *jīvanmukta* must be realized by sustained effort by an aspirant.

> *sarvathraiva hi adhyātma sāstre kṛtārtha lakṣaṇāni yāni*
> *tānyeva sādhanāni upadisyante.*

Obviously, this means that a *jīvanmukta* is an exemplar to society, that the virtues he exhibits are intended to teach others by example. The gloss of Madusūdhana Sarasvatī on the *bhāṣya* of these texts confirms that the life and conduct of the *jīvanmukta* is meant not for himself but for educating others, for *lōkasangraha*, for the benefit of mankind and regeneration of society. I shall sum up the *Gita* texts on this matter and give a few citations from Madhusudhana Sarasvati's gloss to vindicate my stand. The words of a *Jivanmukta* are temperate, full of mildness, serenity and mercifulness. He is neither elated when praised nor sorry when censured.

> "*sthitadhih svanubhava prakatanena sisyasiksartham anudvega nisprhatvadi vacah prabhaseta*" (Madhusudana Sarasvati)

The empirical life and conduct of the *jivanmukta* signifies to society the cultivation of the virtue of self-control. Says Madhusudana Sarasvati:

> *prarabdha karma vasat vyuthanena viksiptani indriyani punarupasamhrtva samadhyarthameva sthitaprajnasya upavesanam.*

This would naturally lead to the attainment of living in the world without attachment to worldly objects. Madhusudana Sarasvari writes:

> *Svadhinaih indriyaih visayan prapnoti iti ca kim*
> *vrajeta iti prasnasya uttaram uktam bhavati.*

Thus three important traits, temperance in speech, self-control and detachment from wordly objects are emphasised and taught for practice by the example of the *jivanmukta*.

That a *jivanmukata* should perform duties, though he has attained *brahmasaksatkara* is evident in another context in the *Gita*. Lord Krsna exhorts Arjuna that it is obligatory on his part to do the duties prescribed for one of his station in life so that the ignorant may be taught to know that similarly, they should discharge the duties attached to their station and not swerve into unrighteous paths. Arjuna then asks if instead of this they could not be imparted knowledge of ultimate reality. Then the Lord reminds him that one has to mind the stages in the evolution of a spiritual life and that the mystic should not unsettle the minds of the ignorant, who have not progressed to the stage of a *jnanin*. It is incumbent, says Krsna, that the mystic should himself set an example to others by doing his duties.

What is the mystic's relation to his fellow beings? The *Gita*, again elucidates it :

adveṣta sarva bhūtānām, maitrah karuṇa eva ca

There are two classes of people, those that are hostile to the mystic and those that are kindly disposed to him. The mystic bears no malice towards the former. The latter are again of two kinds; those that are perfect and those that are ignorant. The mystic is friendly with the perfect and compassionate towards the ignorant.

I have, I think, given a fairly good idea of a mystic and the impact of his life and work on society as expounded in the *Gita*. It is now my pleasure to show that the sage of Kanchi has been and is living the life of the mystic which the *Gita* describes. We are fortunate that he is in our midst today and he who cares may see for himself in him all the qualifications for a mystic, the temperance of speech, the self-control and the sense of detachment that I have referred to above. He knows no hatred and malice and he has compassion for all. Let me quote from an authentic biography of His Holiness by one* who knows His Holiness very well. " Anyone who comes into the August presence of His Holiness cannot but recall to his mind the image of Adi Sankara, the imma-

*Dr. T. M. P. Mahadevan: *The Sage of Kanchi*, p. 2.

culate sage who was divine and yet human, whose saving grace was universal in its sweep, and whose concern was for all—even the lowliest and the last............Numerous are the ways in which he has given the lead for human upliftment through inner awakening. When one considers his life of ceaseless and untiring dedication to the task of stabilizing and promoting the renascent spirit of India so that humanity may be benefited thereby, one cannot but conclude that it is the unbounded Grace of Sri Sankara that has assumed this new form in order to move the world one step higher on the ladder to universal perfection." Udayana, in his *Nyayakusumanjali* speaks of Hinduism as adored by the most venerable persons of India and bemoans that it is on the decline. In the context of Udayana's lament over the fate of Hinduism, how heartening it is to see the ceaseless endeavour of the sage of Kanci to teach humanity by precept and example and resuscitate *Hindu sanatana dharma* that has fallen on winter days. From 1907 when the sage ascended the *Sri Kanci Kamakoti Pitha* to the present day, his life is a unique record of austere *tapas* and selfless spiritual and humanitarian service to mankind. The *Vijaya Yatra* which began in 1908, the All-India Tour (1919-39) and the later years since, are relete with the efforts of this mystic for the resuscitation of *Hindu Dharma*. Particularly noteworthy are some of his original and unique services, viz., the *kainkarya-sangha* for arranging for *anathapreta samskara* for destitutes who die in hospitals, prisons and streets, and cultural events like the *Akhila-Vyasa-Bharata Agama-Silpa-Sadas*. Hundreds of persons high and low in different walks of life have had *darsan* of the saint and received his blessings. His talks at the interviews, he gave to many seekers after Truth are very revealing of his great personality. I can do no better than commending for perusal an authentic book on the life and work of the *acarya* written by one of our participants at this seminar, Dr. T. M. P. Mahadevan. The last pages of the book contain a record of the interviews which His Holiness has given to earnest seekers of Truth. To it I would like to add an excerpt from a recent letter which Her Royal Highness Princess Irene has written to Dr. T. M. P. Mahadevan who arranged for her meeting with His Holiness. Her Highness came from distant Greece twice to have *darsan* of His Holiness. Says the letter 'His Holiness is not kind but kindness, not spiritual but spirit. Those unbelievable eyes so bluntly read your soul, yet with such parental concern that one was not ashamed to present one's self to Him in all one's imperfect regrettable condition. Those eyes burnt their self into this soul last time, at Kalahasti and the mark they left, had made one his devoted 'child'. I wish to say a few words about myself though I am nothing

before the great men that have visited His Holiness from time to time. I have had the good fortune of knowing His Holiness intimately from my early childhood. I have closely observed this *guru* of mine many a time and I have greatly benefited by his instructions. It is in fact the inspiration that I have derived from His Holiness in several ways on many occasions that prompts me to speak to willing ears of his greatness whenever I get the chance.

Kautilya in his *Arthasastra* uses the expression *asambhinna aryamaryada* with reference to kings. This means one who does not transgress the path prescribed by great people. Sri Sankara uses the same expression with reference to a mystic and one can use this expression of Sri Sankara to our sage of Kanci, who has so faithfully been following in the footsteps of Adi Bhagavatpada.

Long live the saint of Kanci; let us gather under his banner and follow his lead and change the world from what it is, to what he wants it to be, a world full of love and compassion for all, free from hatred and jealousy and in which we can get real peace and prosperity. Let me close by saying this. If I have succeeded in showing even to a small extent by my participation in this seminar, that the mystic of the type of the sage of Kanci is not a recluse from society as is sometimes erroneously thought, that in fact we need mystics like him for the regeneration of humanity, I shall consider myself very grateful to you for giving me this hearing.

K. R. Venkataraman: I shall consider mystical tradition and contemporary society as exemplified by the Saint of Sringeri.

JAGADGURU SAMKARACARYA

Abhinava Vidyathirtha of Sarada Pitha Sringeri

The Oxford Dictionary gives two apt meanings to the word mystic: 'One who seeks by contemplation and self-surrender to attain union with or absorption into the Deity' or 'who believes in spiritual apprehension of truth beyond the understanding'. These need not be taken as alternative statements. Apprehension of truth that mind and senses cannot comprehend necessarily requires contemplation and self-surrender to obtain union with the Deity. The realisation of the mystic can be conveniently expressed by the word *anubhuti*.

Anubhuti requires much self effort, retioncination and purposeful striving, overcoming with faith doubts and obstacles. Quite a few obtain it through the grace of a *guru*. A touch, a mere glance or a benign thought kindles in the disciple the powers latent in him and bestows illumination.

The Acarya—an Atmavit.

One lamp feeds another; the latter lights a third, the third a fourth and the process continues till the last lamp in the series before us is lit. The light shed by the last lamp is the same as that of the previous ones; the shape and size of the lamps may differ. Similarly the spiritual light that the present acarya sheds is the same as that of his predecessors. In our own times Jagadguru Narasimha Bharati, the thirythird acarya trained and shaped his illustrious successors Sri Saccidananda Siva-abhinava Narasimha Bharati. The latter in his turn prayed to Devi Sarada to make his successor a sarvajna[1] that he might embody in his person all the great traditions of knowledge and spiritual eminence that the pitha has stood for, all of which found their fulfilment in Sri Candrasekhara Bharati. The present guru, Sri Abhinava Vidya Tirtha had the privilege of his guru's training for several years. In this way has been secured for the pitha a succession of atmajnanis. It is impossible for an uninitiated layman to describe their atmic realisation. How can he probe into the depths of a samadhi, a state beyond 'thought and word'.

1. Four verses in the *Bhaktisudhatarangini* with the refrain *sarvajnam sri nrsimham Kuru siva dayite satvaram madvinamram* (Narasimha was the preordination name of Sri Candrasekhara Bharati).

Some of the acaryas have vouchsafed to posterity just some glimpses of their experience. The Bhakti-sudha-tarangini, a collection of the hymns sung by Sri Saccidananda Siva-abhinava Narasimha, particularly a *stotra* addressed to Sarada Devi, and an anthology of Sri Candrasekhara Bharati's hymns[2] give us just a peep into the amplitude of their experiences. The instructions that the present acarya gives to advanced mumuksus (aspirants for perfection) bear the mark of atmic vision and the experience from which they are drawn.

APPARENT DICHOTOMY—1

The headship of one of the leading monastic establishments does not allow the acarya to remain for very long periods in *nirvikalpa* samadhi or asamprajnata—the state beyond the subjective process of knowledge at which the whole process of psychism ceases to exist. Before attaining this state, to which he resorts practically at will, he makes a mental reservation, a *samkapla* to return to normality. The return brings with it trails of glory, impregnating the world around with joy and carrying the impression of the inner happiness and light. (Yogantah sukhontararama stathantajyotireva yah[3]). This experience brings about samadarsana, or seeing the self in all and in the Self (sarvabhutastamatmanam sarvabhutani catmani[4]).

They do not cease to continue their *vicara* or investigation into the nature of things to determine what are *not Self,* and engage in intellectual pursuits. For most of the time they follow the path of devotion, offer *pujas* to Deities and sing hymns in their praise. In this connection a significant incident comes to my mind. A *mumuksu* from Bengal, who had heard of the *atmanubhava* of Sri Candrasekhara Bharati came to Sringeri to be initiated by the *acarya*. When he was taken to the presence of the *acarya,* the latter was performing *Sri Cakra arcana*. The surprised aspirant could not contain his curiosity and asked the *acarya,* why he, who has *atmanubhava* engaged himself in such acts of external worship. *The* acarya coolly asked him what he expected one to do when one was not in *samadhi*. He then pointed out that one of the names of Devi, which he invoked during the *arcana* was *Mithya Jagadadisthana* ('the Basis for superimposition of the unreal world') and asked if that was not *advaitavada,* what was. To the contemplation on the Formless Absolute, the *acarya* added that on the Personal Brahman with attributes and qualities. It is almost an axiom that

2. Under publication by the *Akila Bharata Samkara Seva Samiti.*
3. *Bhagavad Gita,* V. 24.
4. *Ibid,* VI 29.

bhakti, that of the accepted types leads to *jnana.* The *bhakti* that an *atmajnani* exhibits is *ahaituki,* perfectly motiveless, answering to Narada's description—*gunarahitam* (devoid of quality), *kamanarahitam* (devoid of desire), avicchinna *suksmataranubhavarupam* (continuous, subtle and experienced)[5]. Such a *bhakta,* while returning to normal consciousness retains a level of spirituality incapable of being tainted by contact with the world. And this helps the *acarya* to guide his disciples into the different paths of devotion and meditation. This seeming dichotomy is not a strange phenomenon with mystics. Samkara composed several hymns full of the ecstacy of devotion. Madhusudana Sarasvati, Appayya Diksita, Sadasivendra and several of the Sringeri *acaryas* have experienced the *purnata* (fulness) of *ananda* by dwelling alternately on the transcendental *Brahmavidya* and *prema bhakti,* passing from *Jivabhava* to *Sivabhava* and *vice versa.*

Devotees who have closely watched and analysed the *acarya's* method of imparting spiritual initiation will not have failed to mark how meticulous he is in the choice of the proper *mantra* or ritual that suits the competency (*adhikara*) and the innate nature of his psyche (*svabhava*). Some are directed to do some form of ritual worship, some others to read sacred texts. A few are instructed in *dhyana,* first of the form of the Deity, later on one or the other of the *aisvarya* or divine qualities. Quite a few, advanced aspirants, are taught to meditate on the *atma* as *jyoti* (*effulgence*) in the region of the heart and all round, which incidentally, removes bodily consciousness. Obviously, I cannot go into details, though I can claim some personal experience, and am conversant with that of my close associates. The *acarya* watches the progress of the disciple and at the proper time takes him through advanced steps. I know of some disciples of the *acarya* who have been helped to advance to the state of being God-centred in all actions, approaching the norm of the *Gitacarya's* teaching, *manmana bhava madbhakto madyaji mamnamaskuru* (Fix your mind on Me, ever devoted to Me, worship Me and bow to Me)[6]. This is extreme attachment to a Personal God, and it is not materially different from Samkara's definition of *bhakti* as seeking one's real nature (*svasvarupanusandhanam*) or inquiry into the Reality of one's own self (*svatmatattvanusandhanam*)[7]. I know also of three gifted persons who took *sanyasa* under the guidance of His Holiness, which gave them 'real awakening in the '*atma*'. The *acarya's* two predecessors have guided several *sanyasis* and one of them, who before ordination lived a very comfortable

5. *Bhakti Sutras* 54.
6. *Bhaggvad Gita,* VIII 64.
7. *Vivekacudamani,* VV 32, 33.

life as an advocate, but as a *sanyasin* advanced to the stage of a finished *avaduta* adept.

One incident that I witnessed deserves special mention. It happened in Cochin. Ambassador Cuttat from Switzerland had an interview with the *acarya.* I was asked to interpret. M. Cuttat, who was a keen student of the *Upanishads* and a *bhakta* of Samkara, requested elucidation of some passages in the *Munda, Mandukya and Chhandogya Upanisads.* His questions disclosed deep study and were penetrating. The *acarya* went into a trance, and in simple, fluent Samskrit gave his elucidation. In the midst of the dialogue the *acarya* told me in Tamil, 'he is doing *sadhana,* but has got into deep waters and feels lost. He requires guidance which he has not got'. I translated the observation into English, and M. Cuttat admitted that he was 'feeling lost', and begged of the acarya to help him. The *acarya* prescribed for his careful study and consent meditation, some passages in one of the *Prakaranas* of Samkara. It was a blessing to me also, and when I read the passages later, I discovered several new points that I had not grasped before and it was an illumination of the intellect. M. Cuttat finally made a confession, that though he had for his ideal, advaita realisation, he still craved for the love and grace of a Personal God of Christ. Pat came the *acarya's* reply, " You are quite right. We believe that only with *Isvara's* grace one can get attracted to advaita; and the Sruti says that the *Atma* reveals itself to one with whom it is pleased. Do pray for grace, and that will help you in your progress". This incident sums up the apparent dichotomy I have been trying to elaborate, and pinpoints the gracious way in which the *acarya* helps aspirants in their spiritual endeavour. More instances may be given but space forbids.

Apparent Dichotomy—2.

Having dealt with the mystic as a man of contemplation I shall deal with him as a man of action.

The author of *Naiskarma siddhi,* mark the connotation of the term, Suresvaracarya, was subjected by his Master to what may be termed an *upadhi* and entrusted with the duty of running a monastery, the first that he founded. This added a new and charismatic dimension to the greatness of his achievements. Bharati Tirtha and Vidyaranya expanded the monastery into a *samsthanam.* The Sringeri pontifical seat known as *Vyakhyana Simhasana* added to the work of elucidation (*Vyakhyana*) of the highest knowledge, that of regulating and enforcing *dharma* in society. The seat has been aptly described in several letters from the princes of different States as the *jewelled throne of Vyakhyana and dharma.* These duties were

imposed by the *adi-acarya* and to an extent also self imposed. "Give out in love what is taken in contemplation", says Eckhart. This has become true of the Sringeri *acaryas*.

To the aspirant for yoga, the *Gitacarya* prescribes action[8] (*aruruksermuner yogam karmakaranamucyate*), and to the evolved sage, action to be done unattached (asaktah[9]) and for the welfare of the world (*lokasamgraham*)[10].

At this stage, by way of a little disgression, it may be said that the mystic often finds himself in possession of psychic powders, which he tries to neglect, but involuntarily as it were, such powers assert themselves. But a seer like the *acarya* directs them towards affording relief to the distressed. It is common knowledge that when the *acarya* camps in drought-affected places, rains begin to pour in abundance. His very sight brings immense relief to people, as in the case of a Kerala industrialist who, while on the brink of insolvency, went to Sringeri and when he returned he found the factory which he had left in the hands of his manager, had received big remunerative orders which gave a fillip for considerable expansion. Similar instances may be cited but this aspect of the *acarya's* benevolence need not detain us.

To resume: It is characteristic of a sage to continue in his mortal frame till the mission he had undertaken is fulfilled, provided it is for the welfare of all (*lok hita*). The *Sutrakara*- Badarayana clinches the statement in the *sutra*[11] *yavadadhikara-mavasthiti-radhikarikanam* (sages who have a mission continue in their corporeal existence as long as the work demands it). The *Bhasyakara*, Samkara elucdates the statement with the help of anecdotes and adds that men of illumination choose to take over a new body as, for instance, *Apantaratamas* who came again as *Krsnadvaipayana*. Sulabha entered the body of the Janaka to have a discussion.

The moment he felt that his body was of no further use and he had done what he could with it, Sri Sandrasekhara Bharati cast it at his will in the waters of the Tunga. There was still one great mission which called for far greater effort over a much longer period. That mission was conceived by his great predecessor.

8. *Bhagavad Gita,* VI 3.

9. *Ibid,* III 19.

10. *Ibid,* III 25.

11. *Brahma Sutras,* III iii 32.

When, as a result of the chaos that prevailed in the social and cultural life of the people, reformation was called for, Samkara was born in A.D. 788, cleansed people's faiths and cults and integrated them and thus reestablished the supremacy of the Eternal Law. Sri Saccidananda Siva-abhinava Narasimha Bharati felt at the turn of the present century that the time had come for a '*redescent of the spirit of Samkara*' to restore *dharma* in India and through India to the world. To hasten it, he initiated several schemes. The intense *tapasya* of his successor Sri Candrasekhara raised the potency of the endeavour very high and the present *acarya* has started giving definite direction to their working. Sri Narasimha Bharati started by resuscitating Kalady, the birth place of Samkara and made it a potential centre to radiate spiritual influence all over the land. His successor expanded the activities started there, and the present *acarya* is converting it into a live centre of culture and spirituality where seekers after truth from all lands irrespective of colour and religion may meet and help in the spread of Truth. Erelong Kalady will become an international centre, so designed as to throw a bridge connecting the East and the West and facilitating the flow of the universal truths that have been treasured by the Hindus, to fertilise the minds and hearts of people abroad.

Working in *bhavamukha*, constantly aware of the *ananda* of Brahmic consciousness, the *acarya* projects an empirical consciousness of the world around. Approaching problems with such an apperception, he looks far ahead of our times and suggests prophetic solutions to several problems.

The *acarya* emphasies the need to strive for individual perfection before one thinks of ushering in a perfect world order. For that the ego-sense must be kept under restraint. There is a communal ego and again a national ego, all expansions of the individual ego, and to control them all, individuals and nations must practise acts of sacrifice, equitable sharing of natural and acquired wealth and mutual co-operation. These roughly correspond to *yajna, dana* and *tapas* that the *Gita*[12] says, are senctifying (*pavanani*).

The Universal Self permeates all—the *acarya* reminds us of this great Vedantic truth. Its application to our activities will, to begin with, enlighten our *buddhi*. Art, philosophy and science will then be realised as expressing the same Truth, the unity underlying all apparent differencs. Technology will not lead to ruinous competition, and forms of government will strive for the co-operative effort

12. *Bhagavad Gita*, VIII 5.

of all. I was present at an interview which Prof. Milton Singer had with the *acarya* in the latter's camp at Thiagarayanagar, Madras. Prof. Nilakanta Sastri was interpreter. The American professor came prepared with a long string of questions to which the *acarya* gave prompt answers. At a certain stage, His Holiness whispered to me in Tamil that he suspected that the visitor was eager to have his opinion on the vexed problem of public v private enterprise. Prof. Singer confessed that he had that purpose in view. The *acarya's* answer was that industrial enterprise should be left to the initiative and control of persons or associations who have the capacity and wherewithal to conduct them. It was not the province of the state to usurp their right, but the state had a duty to give protection by framing suitable laws, affording all facilities and seeing that the consumer gets his share of goods of quality at reasonable prices. This was a case that called for the need for the producer to attain perfection and for the state also to attain perfection in the discharge of its several obligation and for both to cooperate. Prof. Singer felt quite impressed and said that the problem as presented by the acarya called for closer study. The *acarya* always put it that rights flowed from obligations and not *vice versa.*

The *acarya's* teachings are but the agelong truths conveyed with a new accent to suit modern requirements of which he is not at all oblivious. This evoked from a discriminating visitor of the intelligence and calibre of Ambassador Ellsworth Bunker who, at the end of an interview, which he characterised as an unforgettable experience, felt convinced with the Jagadguru's view "that the universal truths enunciated by our earlier religious leaders are practical guide posts for good living today, and if we take them as such there need be no conflict between religion and science".

The ever increasing number of centres, associations, publications of books and periodicals, long tours all over the country from the Himalayas to Kanyakumari, and close contact with people of all races, creeds and walks of life are some of the manifestations of the powerful impact that His Holiness is exercising on the minds and hearts of people. The books and journals published by the Samkara Seva Samiti will throw some light on the *acarya's* ideals and activities.

I am sensible of my own limitations, and of the limitations in the scope of a paper like this, and above all, of the patience of the members present, and shall without further expatiating on this fascinating theme, conclude by quoting the first part of a famous verse from Samkara's *Viveka cudamani.*[13]

13. *Vivekacudamani* V. 39.

Note: If in the above paragraphs there happens to be a false note, it is solely due to my limitations.

Santa mahanto nivasanti santo
Vasantavat loka hitam carantah.

(Magnificent in the serenity and poise of soul, like the bright spring season, do the great waft their blessings).
How true of His Holiness Jagadguru Vidya Tirtha!

Prof S. W. A. Bukhari : I shall deal with the mystic Seethakathi. The famous mystic poet, Jalaluddin Rumi, whose world—renowned Mattnavi is called the Quran in Persian language, had declared : 'What do you imagine worldliness is? It is forgetting God's presence in our lives; It is lack of awareness of the Divine presence. It is not the ownership of property or wealth, not even having wife and children."

Cheest Dunya Az Kuda Chafilbudam : Nay Qumāsh ō nugravō
fargand Wa Zan

This dictum was amply exemplified in the life and character of the famous mystic and philanthropist of Kilakarai, Seethakathi, who is the subject of our study today at this seminar.

Syed Abdul Khadar, better known as Seethakathi (possibly a name given him by his Hindu admirers and friends, unable to pronounce his whole name and possibly also approved by his co-religionists because it was short and sweet) was the son of Moula Saheb alias Peria Thambi Maricar. The word, Maricar or Maricayar stands for ship owners, coastal traders or simply sea-farers. The exact date of his birth is not known. We have to search for it in the internal evidence from his life history. He was carrying on an extensive business with the East India Company and there are letters, extent to this day, written by him to the Directors of that Company, during the years 1686, 1687 and 1690. He was the Divan of the Raja of Ramnad, Sethupathi Vijaya Raghunatha Thevar, who ruled the kingdom between 1674 and 1740. In an anonymous play, *Nondi Natakam,* published by the University of Madras, Seethakathi has been mentioned prominently in connection with the Gingee war (1713 A.D.) playing a decisive role on behalf of the Maharaja. From all these internal evidences it would perhaps be safe to conclude that the date of birth of our hero could not have been later than 1650. He was alive during the unprecedented cyclone that hit the coastal belt of Ramnad in 1709. The Ginjee war was fought in 1713. In all probability, therefore, Seethakathi lived during the period 1650 to 1715.

His place of birth also is disputed. Both the twin townships of Kilakarai and Kayalpattinam claim that he was born in their town. Both these places have been reputed to have been the birth

place of many a saint and seer. Those who claim that Seethakathi was born at Kayalpattinam, argue that in one of the Tamil poems, the celebrated mystic is referred to as Kayalthurai Seethakathi. But the term Kayalthurai need not necessarily mean Kayalpattinam, for Kilakarai has also been referred to as the Kayal in authentic records. The term Kayal merely means 'a marshy littoral tract" and this term is equally applicable to both these towns. But it is meaningless to argue about the birth place of saints and seers, because they belong to all places and to all times. Suffice it to say that this mystic and prince of philanthropists lived and died at Kilakarai and his mortal remain lies buried there in a simple and unostentatious grave, and according to his will, no tomb was erected on it. Even his spiritual preceptor, Syed Sadakatullah Appa wali, who was born at Kayalpattinam lies buried at Kilakarai, not far from Seethakathi's grave, near the compound of the Jumma Mosque of Kilakarai. Seethakathi had erected a sizable Mausoleum on his grave, denying himself, by his will, that privilege.

It is worth mentioning here that another name for Kilakarai is Vagudai, which means Baghdad, where the celebrated saint of the entire Islamic world Syed Abdual Khadar Geelani lies buried. Curiously enough, our mystic was named after the saint of Baghdad, Syed Abdul Khadar. Therefore, by a happy coincidence, Kilakarai came to be also known as Vagudai (Baghdad). In Islamic history, Baghdad is reputed to be the city of saints (*Madinatul Aulia*) as many a Muslim saint lies intered there; and here, in the far off south, Kilakarai also enjoys that reputation. Kayalpattinam is popularly known as Qahira patnam; it is the Qahira of the South, a place known for its learning. It may just be possible that Kilakarai and Kayalpattinam being castal towns to which the Arabs and Egyptians frequently came with dates and incense for pepper and ginger of India some families from Arabia and Egypt may have come here and settled down, bringing also with them the wealth of Arabic literature, Islamic theology and Mysticism.

Seethakathi and Syed Sadaquatullah Appa were contemporaries and inseparable friends. Seethakathi was living at Kilakarai. Presumably, on that account, Syed Sadaqatullah Appa also came to Kilakarai and settled down. He lived here till his death and was buried here. Seethakathi inherited a great fortune and also acquired enormous wealth through his coastal business which he, most willingly, gave away to the poor and the needy irrespective of caste. creed or religion. Poets and scholars also came to him and they were amply rewarded. During the famine of 1709, the best in

Seethakathi came out. He procured paddy from far and near. Paddy was selling, according to proverb "with paddy in one scale and gold in the other". Seethakathi supplied it to the people, free of cost. This fact has been immortalized in Tamil poem which begins with the words "Wor Thattilay ponnum". His benevolence knew no distinctions; he was a true Karma yogin. Indeed, some of his non-Muslim admirers unable to pronounce his whole Arabic name, Syed Abdul Khadar, rechristened him as Seethakathi, which sounded short and sweet, and by common acclamation he is called by that affectionate name, Seethakathi, even till this day.

His friend and spiritual guide, Sadakutullah Appa Aulia, who had come down to Kilakarai, was of a more retiring nature. He was a great Arabic scholar and author of many Arabic books, the most popular of which is the famous *Vitriyaa,* a book of devotional songs. His name and fame reached Emperor Aurangazib who was always anxious to get great and good men to help him in the governance of his vast empire. He invited the saint to Delhi which invitation he politely declined to accept. In the letter he wrote to the emperor, he suggested the name of Seethakathi. Seethakathi, on being invited, accepted to go to Delhi, more in reverence to the word of his master than out of a desire to please the court of Delhi. Aurangzib offered him the Governorship of Bengal. But after a brief stay there, he desired to return to Kilakarai for reasons of health. Perhaps the political climate did not suit his mystic temperament. It is said that Seethakathi, when taking leave of the Emperor, presented him with a pearl Tasbih (Rosary) as a gift to that devout sovereign.

On his return from Bengal, the Maharaja of Ramnad, Sethupathy, offered him the post of Diwan at his court. Seethakathi saw in this unsolicited offer, the hand of God as the Persian proverb has

"Cheeze Ke bīsawāl Rasad Dādaī Khudāst".

"A gift which comes unasked should be taken as coming from God." He offered his services free of emoluments following the example of early Caliphs of Islam, who either served free or took only the bare subsistence allowance, if they did not have the wherewithal to live. Seethakathi saw in this offer, yet another opportunity to satisfy his innate and supreme passion of service to his fellowmen. He was more a brother to the Maharaja than his Diwan. His name and fame spread far and wide.

An incident will indicate the intimacy between the Maharaja and his Diwan. One day Seethakathi led two young men before

the Maharaja and introduced them to him saying: "These young men are the grandsons of my spiritual master, Syed Sadakatillah Appa, through his daughter. The name of the elder lad is Labbai Naina Maricar alias Peria Maricar; the name of the younger is Abdul Kadir Maricar alias Chinna Maricar. I pray that these two young men should succeed me to serve your court". The great Maharaja readily acceded to the request. And as a token of his esteem and regard for Seethakathi the Maharaja conferred titles on these young men. Peria Maricar was to be called "Sreemath Hiranya Karpayaji Ravikula Muthu Vijaya Raghunatha Mara Marthanda Peria Thambi Maricar" and the younger was to be known by the same title and Raghunatha Elaya Thambi Maricar. By conferring these titles on them, the Maharaja of Ramnad accepted them as his younger and youngest brothers respectively. From that time onwards the descendants of these brothers are considered as the brothers of the Maharaja of Ramnad. Labbai Thambi Maricayar who was the first Peria Thambi Maricar is the hero of the Tamil literary piece "Chinna Seera", while his younger brother was a scholar in both Arabic and Tamil. "Adaikala Malai" is one of his several contributions to Tamil literature.

There was something more which the generous Sethupathi, Maharaja of Ramnad, had got to give to the Maricar brothers. He conferred on the youngest of them, Sultan Abdul Kadar, by name, the honour of crowning the Sethupathy of Ramnad for such time that his dynasty existed. He gave him the title of Pattathu Maricar. Even till this day, even after the recent abolition of the states by the Zamindari Act, his descendants are addressed as Pattathu Maricars.

It has to be noted that one word of Seethakathi had made history at the Court of Ramnad and therefore also in the south, giving Muslims a pride of place and to Kilakarai undying name and fame and immortal glory. Only a chosen few are vouchsafed such abundant Grace of God. Seethakathi had served the people ardently and unstintedly and the Mystic that he certainly was, despite his riches and affluence, he had realised that "to love man was to love God"; to serve the creation was to serve the Creator. The moral of that beautiful poem Abu Bin Adham was truly exemplified in the life history of our hero, Seethakathi. And now that Tamil Nadu has come into its own, a grateful people both Muslims and Hindus alike are vying with each other to honour his memory by calling big localities after his sacred name Seethakathi Nagar and the like. The people of Kilakarai have recently founded a Trust to give scholarships to bright young men who desire to go for higher

learning, Medicine, Engineering and Technology. Seethakathi had endowed enormous sums of money for Tiruppani service to pilgrims, who go to the Rameswaram Temple. He and his descendants were one of the six Trustees of that famous temple till 1885. This donation was inscribed on a copper plate (Chembu Pattiam). This Copper plate is still preserved in the Rameswaram Temple. The torch of benevolence and charity which he lit by his example is still kept aflame for the good of man.

It is also recorded that one of earliest of these Pattathu Maricars, one Sultan Abdul Kadir was the owner of a large fleet of ships. He built a special ship and christened it after a famous Arabian saint and mystic, Alydross. For its maiden voyage, he invited over a hundred ulema (learned men), Sufis and poets from all parts of the country and took them on a pilgrimage to the Holy city of Mecca, bearing all their expenses. He should have spent on this voyage a huge sum of money. We are familiar with many maiden voyages now and before but what a different orientation he gave to this maiden voyage of Alydross. Truly, Seethakathi had given them a new orientation, the God Orientation. Seethakathi's idea of a happy blending between this world and the other, with the emphasis on the Hereafter, cannot be overestimated and is an example for, not only those among whom he lived and had his being, but for all those who believe in the responsibility of man; call it the Hereafter or Karma. This practical Mysticism, this constant awareness of God in whatever we do, this God consciousness is the essence of all true religion.

I shall close this, all too brief an essay on the life of this saint and seer of Kilakarai, with one incident in his life and that which happened at his death. Seethakathi was a benevolent patron of Tamil poets. The play *Nondi Natakam* was dedicated to him. He and his life-long friend and preceptor, Syed Sadaqullah Appa, were responsible for getting down to Kilakarai from Ettapuram, the famous Tamil poet Umar Pulavar, the author of the celebrated *Seerapuranam*, the best work in Tamil verse on the Holy Prophet's life. Another great literary giant in Tamil literature, Padikkasup Pulavar, was greatly attached to Seethakathi. One day the poet came to Kilakarai to find that his friend and patron was dead. It is said that Seethakathi had requested his heirs to bury him with a costly ring on one of his fingers. This was a very uncommon thing but the master was obeyed. The poet broke down and expressed his unbounded grief in an elegy. It appears a hand came out of the grave and there was a ring on one of its fingers. He said "*Sethum*

Koduthan Seethakathi", that is, Seethakathi is one who gives even after his death. This has immortalized his name. We are not concerned with the veracity or otherwise of this legend; but we are sure that the great mystic has become a legendary figure.

In the end, I shall quote a verse in the *Holy Quran* which is applicable to our immortal hero and it is this : "The parable of a good word is that of Good tree which is well rooted in the Earth and whose branches reach the skies ; it bears fruit at all times in the Grace of God (unlike other trees which bear fruit at their appointed seasons). Thus God explains in Parables, so that people per-chance may reflect".

> "Zaraballah mathalan Kalimathan Thayyabatan Kashagarithin Thyyabatin, Asluha Sabitun wa Faroha Fis Samai Thothi uklaha Kullahin bi-izen-e-Rab bih a ....
>
> (Chap. 14, Verse 24.)

Seethakathi did reflect, and acted on that reflection throughout his life, at home or his ware-houses or at the court. He died as he lived. The tree that he planted is bringing fruit even today in the many charitable Trusts, that his peoples have founded in his great name. Such people really do not die as the Persian proverb has it:

> "He never dies whose heart is illumined by the love of God ; their immortality is enshrined in the history of man. Hargiz Na Mirad onkey dilash Zinda Shud ba 'Ishq Sabt Ast bar garidai Alam dawame Ma
>
> (Hafiz)

And again

'Do not look for my grave in the Earth ; I lie enshrined in the hearts of man". 'Bad az wafat turbat-e-ua-dar zamin Uaju Dar Sinahai Uardum Asif Mazarma".

In the end, I must express my gratitude to my friend Prof. K. A. Nilakanta Sastri, for having invited me to this Seminar on the life of this great seer and mystic Seethakathi. I feel very much elevated and honoured in offering this very inadequate tribute to his sacred memory. I must express my thanks to Prof. Abdul Ghafoor for the material he supplied me on the subject. It is again a happy coincidence that Prof. Abdul Ghafar, himself a great Tamil

scholar, is the Principal of the Crescent Residential School which is sponsored by the Seethakathi Trust, which is actively planning to develop it into a residential college. The Tree is bearing fruit even after centuries when it was first planted by the good deeds of this mystic and prince of Philanthrophists Seethakathi.

Dr. P. Nagaraja Rao: (Sri Raghavendra, the saint of Mantralaya 1623-1671): Among the great saints in Sri Madhva Sampradaya the name of Sri Raghavendra, whose mortal remains are enshrined in the Brindavan at Mantralaya, a village on the Tungabhadra river 12 miles away from the station, (in the Adoni Taluk of the present Andhra State) stands as the foremost benefactor in two directions. He has illumined most of the works of Sri Madhva by his invaluable gloss on them. He has practically left no work of Madhva or his immediate commentator Jayatirtha uncommented. He has directly commented on the text of the ten Upanisads, the Gita and the *Brahma* Sutras. Over forty works are attributed to him. He has also directly commented on the Rg Veda texts the first three adhyayas. His Nyayasudha — *Parimala* is the most praised and popular commentary on Jayatirtha's work. He is known by this work and is described as Parimalacharya. His commentary on Vyasaraja's Nyayamrta and Tarkatandava are celebrated for their clarity. His exposition of Vyasaraja's Chandrika is marvellous. He himself hails from a family of Vainikas and is also an expert player on the Vina and it is reported that he entered his Brindavan with the instrument in hand.

The intellectual heritage he has bequeathed to us is significant and has added greatly to a proper understanding of the Philosophy of Sri Madhva. The characteristic features of his commentaries are (1) its soulful brevity, sweet and short, leaving out nothing necessary. He avoids all irrelevant digression (*anatiprasakta*) and states conclusively the upshot of the argument and the well-established purport. The style is easy and flowing (*sarala*). He is a master at marshalling facts and arguments. His commentaries are within the reach of the men of moderate intelligence (*mandopakari*). He is the master *tippanikara*, judged by the range of the quantity of his work and the quality of its excellence and usefulness.

His influence is not only confined to the illumination of Sri Madhva's writings and the works of Vyasaraya and Jayatirtha but it extends to the entire humanity not only in his life but long after his death also. He is a veritable spiritual saviour of men.

The life and works of Sri Raghavendra are set down for us in two books Raghavendra-vijaya of Narayanacharya, the saint's

sister's son. The book is in ten cantos on the model of Sri Madhva's life, Sri Madhva Vijaya. It is translated into English by Sri Gururajachar, Brindavan office Mantralaya. The second work is *Gurugana stava* of Vadindra and it is translated into Kanada with two commentaries by the editor of *Parimala*, Sri Raja Gururajachar. We get all the details of his life from these two works.

The life of Sri Raghavendra is simple and is full of struggle. He was the son of Timmannachar and Gopikamba of the Gautama Gotra. He had a sister and an elder brother. The elder brother educated him under the guidance of his brother-in-law Lakshminarayanachar and got him married when he came of age. He lived for a number of years in Kumbakonam with Sudindra. Raghavendra's pre-ashrama name was Venkatanatha, and he showed remarkable powers of intelligence. It is current in panditic tradition that Venkatanatha every night wrote his comments on Nyayasudha after listening to his master in the morning. His mastery of the sastra his devotion to the Lord, his acute powers of argumentation and deep understanding of the intricacies of the texts convinced Sudindra that he should ordain Venkatanatha as a pontiff. He asked him to give consent; Venkatanatha would not easily do so, for he had a son and a wife whom he had to protect. He even planned to run away, which act on further thought, he gave up fearing the displeasure of his Guru. In the VIth chapter of Raghavendra Vijaya, we get a vivid picture of the vision of Sarada insisting him to take Sanyasa and serve the cause of Madhva philosophy. The vision strengthened his resolve and he took charge of the worship of Mula Ramachandra and became the pontifical head.

After coming to the pitha he undertook a long pilgrimage and visited several shrines in Ramesvaram, Ramnad, Kolhapur and other places. In Udipi he made the icon of Santana Gopalakrishna and worshipped it. To this day in the Raghavendra *math* the icon, is worshipped and *yantras* (talisman) are given to men with the blessing of the icon.

Several miracles are on record and two of them stand out as witness to his powers. He had blessed an illiterate man to take his name when in danger. This boy was one Venkanna who remembered the name and when he was once harassed to read a letter on his tour by the Muslim, Siddhi Masanad Khan, Governor of Adoni, he was able to read with the blessing of Raghavendra. Since then he was appointed Dewan of the state and became prosperous. It was this Muslim that gave the village Mantralaya to Raghavendra (*Vide* Madras District Gazettee Reprint 1916, Ch. XV Adoni Taluk P. 213). Once a Muslim ruler, to test the powers of the Swamiji, offered flesh

and mutton covered by a cloth to the Lord. Raghavendra sprinkled holy water on it and it at once turned into flowers. The Muslim ruler begged his pardon and stood to pray.

It is almost three hundred years since he passed away, but his influence as a total benefactor of his devotees has been ever on the increase. Millions rush to him to get relief to have their diseases cured, to have progeny, to get over insurmountable difficulties and return happy. The men who run to him in devotion are not merely Madhvas, but all classes of men belonging to different communities. He effects the marvels from the inexhaustible fund of his *punya* tapas, for which he has no other use.

The mystics all over the world particularly in the spiritual history of India, have been motivated by the good of humanity. They are god's messengers, come into the world to impart light into our world of darkness. They speak from the fulness of their experience which is authentic and not from mediated intellectual lore. They are not mere scholars but are saints. The company of these mystics and their words are the only things that can keep us disinfected and free us from the attritions in this overorganised world we live. They work miracles and bear testimony to the Lords' powers and love of humanity. Miracles are the direct intereferences with the working of natural laws. Unless there exists in addition to Nature, something we posit as supernatural there can be no miracles. Further, if we do not accept the fact of miracles no theism or Religion can explain satisfactorily the concept of Grace, and Redemption. The Law of love and the compassion of the Lord on mankind is the direct negation and transcendence of the natural and physical law of cause and effect. God's grace is the greatest miracle. Miracles open the eye of the average man to the glories of the Lord and the power of the mystics.

The mystics at one end realise the fellowship of the Lord and out of the fulness of the experience spread their joy and seek to share it with all. That is the motive power of all their action. They go foth and heal and preach the word of God. The mystics are the only authentic messengers and other reformers go about the world in ignorance for they are unregenerate and hence are ineffective.

The way in which the mystics seek to reform society is difficult to describe. The modus operandi is not discoverable to the discursive mind. It is inferred from the effect. The mere presence and the benevolent drshti of the mystics transforms us. Their words are wisdom and their conduct is consecration. The way in which the mystic seeks to reform is left to his option. There is no standardised pattern. The Upaya kausalya is left to them. The mystics by their

austere life get their persons transformed replenish their energy in the core of their being, and effect transformation in other. They are the salt of the earth, they are the Mahatma, they are the channels through which wisdom distils into our world of ignorance. A world which is totally unmystical and has no mystics is completely blind

T. S. Devadoss :—India has blessed the world, all through the ages, with a number of illustrious spiritual leaders who, without deviating from the main traditional lines of Sanatana Dharma (Eternal Religion), have inspired humanity with the most sublime visions of the divine and have opened up new vistas of spiritual realization. They have climbed the highest peaks of insight, and their message, springing directly from the inmost depths of communion with the source of all life, bear the impress of eternity and universality.

In the Renaissance of Indian philosophy, Sri Aurobindo stands out as one of the greatest mystico-philosophers, who has given a new philosophy and discipline to India. His mystical experience has revealed to him the secret of human existence, the significance of human life and the goal of man. The sparkling intellectualism, the powerful expression of philosophical ideas, and the mystic vision are uniquely blended in Sri Aurobindo's *magnum opuus* '*The Life Divine*'. He has given us a method of Integral Yoga or Purna Yoga through which one can realise the Self or Brahman and have a 'Divine Life here upon Earth'.

I shall briefly analyse what mysticism is and the role Sri Aurobindo has played as a mystic poet-philosopher on contemporary society.

Who is a mystic? What is mysticism? one may be tempted to ask. It must be admitted that these two terms are difficult to be defined. At best, we can say that it is of such nature that one can only feel, experience and enjoy it rather than express it. *Yato Vācō nvartante aprāpya manasā saha*. This passage from the *Taittrīya Upaniṣad* expresses the inconceivability and ineffability of mystic experience.

A mystic may be described as one who sees 'God in All and All in God', He thus becomes an instrument of God with a complete mastery of the unconscious and conscious forces of his human person. The Lord in the *Bhagavad* Gita describes the mystic thus: 'The Yogin who has cleansed himself, who has gained mastery over his mind and the senses and whose self has become one with the universal Self and all creation, though always in action is not smeared by it'. The mystic will feel and act in the conviction that he is under the rule of a law which is God's law—the law which 'doth

preserve the stars from wrong'. He thus takes his cue from a God willing to take upon Himself the burdens of all the actions he casts on Him in complete self-surrender. If we may call this many faceted word 'Yoga', mysticism, the Yogin will be a mystic.

It has been stressed through the ages the mystic nature of Brahman as indwelling Love, the nature of *mumukṣutva* as soul hunger for Brahman who is the inner Life and Light of the jiva and the ultimate good as intimate union between the two. Brahman is the all-pervasive Divine Presence that has specially entered into the heart of every *Jivā* or *ātman* in order that it may be transmuted into its own shining blissful *svarūpa*. Brahman or God is life of our life '*satyasya satyam*', light of lights '*jyotiṣām jotis*', and beauty of beauties '*bhuvana sundara*'. The Vedantic schools agree in the fundamentals, namely, the common authority of the *prasthānās*, the need for *Brahmajñana* consequent on the removal of *ahankāra* and he goal as *Brahmānubhava* and *Brahmānanda*.

The experience of saintly person or a mystic is '*ānanda*' pure unalloyed bliss in the realization of being one with the universe and the creator :

> **'ānando brahmēti vvajānāt ānandādheya**
> **khalvimāni bhūtāni jāyante ānandena**
> **jātāni Jīvanti, ānandam prayantya**
> **bhisamvisantīti.'**

It is the joy of affirmation, of life and being, joy of the universe; this supreme superb bliss is the vital spark which illumines and guides the life and work of a saintly person. For him there is joy in being, in living, in serving, '*Ānandam brahmaṇō vidvān na bibhēti Kadācanēti*'. The whole world is replete with joy for him and he is fearless and peerless because his self is *Ātmā anandamayah*.

The entire universe comprehending man within it glows with the radiance (tejas) of God. The realization of this great truth of universal pervasion of the deity dawns only in the lives of spiritual seekers whose illumination and influence make an impression on those in the midst of whom they live. The greatness of a Buddha or a Mohammed or a Gandhi was due to the essential spirituality or innate religiousness which pervaded their whole life and action.

Extensive researches carried by Professors Underhill and George Godwin show that the mystics, the world over, have followed the same way, viz., first, awakening God awareness; secondly, ridding the mind of temptations, values and influences by attachment, fear

and wrath; thirdly, illumination of the self, fourthly, surrendering the Self to God; fifthly, union with God; and finally, liberation from the control of finite things. This mystic way is common to mystics throughout the ages, whether they professed Hinduism, Buddhism, Christianity, Islam, Zorastrianism or Judaism. The Gītā aptly describes such mystics thus: 'They are asleep in the world of senses in which ordinary men are awake, they are awake in the world of the spirit in which ordinary men are asleep'.

Sri Aurobindo's mystical experience is explained to us in terms of human reason and logical thought. In the process of the exposition, he captures the dynamism and integral approach to Reality found in the *Upaniṣads* and the *Gītā*.

Sri Aurobindo defines true religion as 'the following of the spiritual impulse in its fullness', and spirituality as 'the attempt to know and live in the highest self, the divine, the all embracing unity and to raise life in all its parts to the divinest possible values.'[1] Sri Aurobindo deplores the attempts of the naturalists to explain religious experience with the categories applied to other phenomena. Religion is rational and yet much more and a certain portion of this 'more' always defies intellectual analysis. This is the mystic element in all religions.

Sri Aurobindo criticises the antimystic characteristic of many modern psychologists. Downright denial is no better than dogmatic assertion. Nothing can be achieved without faith, though faith must be based on reason. The mystic method, must be subjective by the very nature of the end it seeks to achieve. It is not relevant to appeal to the widely different experiences of the mystics as a proof of their falsehood, since this many sidedness is the sign of the approach of the soul to a living reality and not to a rigid mental construction. Thus, Sri Aurobindo is a mystic, if by mysticism we mean a first hand spiritual realisation of God. But taken in the sense of *via-negativa,* his is not a mysticism either in ends or in means. In mysticism, according to Underhill, 'Not to know about but to be is the mark of the real practitioner.' Sri Aurobindo, on the other hand, does not bifurcate between knowing and being. Again, mysticism, according to the conclusion of Enneads, is 'a flight of the alone to the alone.'[2] According to Sri Aurobindo, on the other hand, God is realised in and through the world. The evolution in Nature aims at cosmic liberation and not at the liberation of the individual, as the mystics wrongly suppose. Thus, Sri Aurobindo,

1. Aurobindo, *The Renaissance of India,* p. 80.
2. *The Neo Platonists* p. 103.

criticises only the extremist aspect of mysticism. He places it on more philosophical grounds and also universalises it. Sri Aurobindo expounds mysticism which seeks not to mystify but to clarify. We may add that he not only clarifies but also universalises it.

An analysis of Sri Aurobindo's conception of the 'Integral Yoga' will help us to have a clear notion of mysticism. Ultimate Reality is not a homogeneous Pure-Consciousness that admits of no determination. Reality is rich and all embracing. It is consciousness-force, Truth and Bliss. It has three aspects: 1. The pure transcendent aspect, 2. the dynamic aspect and 3. the manifestation aspect. All three represent the Divine in different poises, i.e., the static, the dynamic and the manifestated aspects. According to Sri Aurobindo, Reality is an Infinite. It is an all-inclusive, rich Infinite. Intellectually, it is difficult to comprehend the nature of Reality that is Infinite. Sri Aurobindo outlines the means for spiritual realisation. They are: 1. faith in scriptures; 2. faith in the initiation of the Guru; 3. *Utsāha* or the earnestness for spiritual realisation and 4. Time. The ultimate Reality is seeped into all the grades of existence. It is found dormant in Matter, life and in the Mind. They are divine manifestations.

Man has a free will; he can will his ideas. He has not merely to realise the life divine in a Transcendent Absolute and merge his individuality in it. *Mokṣa* is not the flight into the Transcendent from the snares of the unreal manifestations. It is not the setting aside of all that is other than Brahman by negating it. It is not the partial affirmation of the Transcendent. *Mokṣa* according to Sri Aurobindo, is an 'integral, positive affirmation of all'. It is the mighty attempt to divinise all. It does not exclude any aspect of Reality. Its logic is the logic of comprehensive inclusion and not one of negation.

Sri Aurobindo starts in 'The Life Divine' with the preception and the justification of the fundamental and the constant human aspiration of a divine life here upon earth; namely, 'to know, possess and be the divine being in an animal and egoistic consciousness, to convert over twilt or obscure physical mentality into the plenary supramental illumination, to build peace and a Self-existent bliss where there is only a stress of transitory satisfactions besieged by physical pain and emotional suffering, to establish an infinite freedom in a world which presents itself as a group of mechanical necessities, to discover and realise the immortal life in a body subjected to death and constant mutation.'[3] Sri Aurobindo pleads for a total transformation of man. The march of evolution for him is from the abstract

3. Aurobindo, *The Life Divine*, Vol. 1, p. 2. Pondicherry, 1955.

to the concrete, from the individual to the collective, from the unharmonized to the harmonized. 'A structure of conscious unanimism', this is how Sri Aurobindo conceives the highest condition. The path of individual salvation is the path favoured by a long tradition in our country. But Sri Aurobindo is decidedly of opinion that this path is not sufficient, as it cannot lead to a total transformation of nature, a radical change in the universe, which is, however, what we need. In spite of there having been so many emancipated souls, so many *jivanmukta purusas,* the world is still groping in the dark as much as before. What is necessary for its radical and permanent improvement is, according to Sri Aurobindo the descent of the Supermind into Earth-Consciousness, which is an inevitable necessity of evolution. Though it may be delayed, it is bound to occur. The advent of the Supermind will gradually but surely usher in a race of men imbued with the supramental consciousness, to whom Sri Aurobindo gives the designation Supermen of Gnostic Beings. To quote Sri Aurobindo's stirring words: 'This at least is the highest hope, the possible destiny that opens out before the human view, and it is a possibility which the progress of the human mind seems on the way to redevelop.'[4] Mysticism, according to Sri Aurobindo 'must give up its psychological aristocracy in favour of a psychological democracy.'

Mysticism does not take birth from cheap negatives and is not a flight from life's call. The basic call of life, of all evolutionary Nature, is the struggle for the Divine, the pursuit of a more-than-mortal Truth and Goodness and Beauty. The mystic goes forth in answer to this call.

Although Sri Aurobindo is regarded as a sage, mystic and metaphysician, he is not secluded from wordly activities. In all his great works, Sri Aurobindo is concerned with metaphysical as well as problems of spiritualized society and the gnostic community. Even though Sri Aurobindo formulates the ideal of the realization of a gnostic supermental consciousness, he discusses such social and sociological problems as the organization of the gnostic community and the relation of the members of the spiritualised society and the gnostic community with the members of the normal human society. These goals require for their realization an 'inner transfiguration'.

Sri Aurobindo is regarded as one of the foremost Indians thinkers who has tried to develop a philosophy of culture on the basis of his vast metaphysical structure and mystical experience. The task of the social polity of a people is to coordinate the collective outward life with the liberated spiritual existence. A people have to discover

4. Aurobindo, *The Human Cycle*, St. edition, p. 334.

first their own spirit, the inner oneness or communal soul and build up their social, economic and political life with the adumbration of the spiritual significance behind. Sri Aurobindo remarks: 'An awakening of the real Self, a nation is the condition of national greatness. The supreme Indian idea of the unity of all men in God and the realisation of this idea, inwardly and outwardly, in social relations and in the structure of society, are destined to govern all progress of the human mind. India can, if she wishes, lead the world.'[5]

According to Sri Aurobindo, the only way to a true spiritual perfection lies through a deep and profound 'spiritualized subjective understanding of the individual and communal self and its life,'[6] which would ultimately result in the realization of a 'spiritualised humanity. Thus, transformation of man's nature would lead to the establishment of an ideal society where one could aspire the realization of God through real human unity, liberty, equality and peace. This is the basic purpose of the spiritualized society.

In short, Sri Aurobindo advocated the fundamental unity of all life. He stands for the integration of values of life and humanity with those of mystic realisation and spiritual perfection. He presents to mankind an ideal that is neither the utmost development of life in utter disregard of the spirit nor a mystic realisation of the spirit in ascetic recoil from life; but a vital reconstruction of life and society in terms of integral and spiritual realisation of the spirit.

In Sri Aurobindo, we can see a facet of the rich multiciplicity of India's spiritual heritage. Sri Aurobindo, with his profound metaphysical speculations, describing the advent and adventure of a supraconsciousness in the world of Nature, with his evolutionary vision of a total transformation, a final consummation of matter into spirit, of animal vitality into mystical ecstacy, stands for the metaphysical and synthetic genius of our country. India has always recognised her cultural identity in terms of her great philosophers and saints and Sri Aurobindo is undoubtedly a star of no mean magnitude in this exalted galaxy. At first, it might appear indeed that Sri Aurobindo's thought and reflections do not touch the exigencies of our immediate practice; it might appear as if his philosophy makes no contact with the concrete issues of the day. But on deeper reflection, we can come to see that in a peculiar sense, an idea or a concept may have a power or energy far greater than that of mere facts. For a philisophical or mystical vision has a formative and

5. Quoted by Romain Rolland in *Prophets of the New India, London,* 1930, p. 50.

6. Aurobindo, *The Human Cycle, pp.* 226-27.

transformative virtue by which it can shape and mould the texture of the nation's life. Understood in this sense, few things can indeed be more practical than a vital philosophy. To dismiss, therefore, the profound reflections of Sri Aurobindo as idle theorizing would be merely to betray our own short-sightedness. With his *Brahmadristi*" the mystic Sri Aurobindo, inspired by the Divine call, invites everyone to share his experience. Thus, a saintly life equates the world with God. The true emancipation comes to one who is liberated. '*'So' hamasmi Brahmaivahamasmi*"

Sadhu Parthasarati : My knowledge of Indian philosophy is nothing much and of comparative philosophy it is next to nothing. I will not therefore attempt to define 'Mysticism'. In popular usage, it is used to connote everything, practices bordering on witch-craft to the highest spiritual experiences. I am content with the definition given by the leader, Prof. Seshadri, that 'Mysticism implies a withdrawal to one self'. This withdrawal does not imply a with-drawal from the world. The withdrawal to oneself results in a transformation of the personality of the mystic. It is perhaps more appropriate to call his state as one of mystic consciousness than one of mystic experience; for 'experience' implies a phenomenon limi-ted by duration. The mystic who has gained the highest state does not relapse into his original state.

The mystic is a positive person. He does not go about reject-ing everything as '*neti, neti*', but assimilates everything to one unity, *Iśāvāsyam, idam sarvam*'. Unlike the theoretical Vedantin, he does not fight shy of using the word 'God'. His mood always reflects ecstatic joy resulting from his union with God. His inner advaitic experience sees no conflict in his overflowing love towards all things, tangible and intangible in the universe. He is beyond the narrow bounds of religion. Like Kabir or Sayee Baba, names like *Rām*, ' and 'Allah' point to the same thing. Like *Śrī Rāmakrishna* and *Śri Ramaṇa* Maharishi, external devotion to **Kāli or Shiva is no** treated by him as pertaining to an inferior state and rejected. As the leader has rightly pointed out, there is in the mystic an integra-tion of wisdom and activity.

In his summing up of the qualities of the Mystic, Prof. Seshadri is careful to qualify his waywardness and aloofness, with the word 'appears'. Individuals belonging to conventional and orthodox groups look askance at the mystic. And the mystic does not seek to impose his personality on them. It is only in this sense that he is aloof and distant. But to those who are attracted by his com-pany, there cannot be found a more affectionate and lovable person.

He seems to enfold all those that come to him by the divine quality of his love and compassion. In the words of Omar Khyam, "he is the subtle alchemist that in a trice life's leaden metal into gold transmutes".

Now, it is my privilege to present to you a brief account of the life and activities of Śrī Vallimalai Swamigāl as an exemplar of what I have said about mysticism before. I had the good fortune of moving and knowing the Swamigāl very intimately, and I owe several of my own, if I may say, glimpses of mystical experience to the inspiration, I derived from the swamigal. He was the inspirer and architect of the Vaishnavi shrine at Tirumullai Vayil, twenty kilometres from Madras, on the Madras-Tiruvallur road.

Ardhanāri, as Śrī **Vallimalaiswāmigal** was called as a boy, hails from a brahmin family highly religious and well versed in Vedas, Mantras and Sastras. He was born on the 25th November 1870. Having lost his father, while yet a child, and with no liking for education he did not even know the alphabets. He went to Mysore to seek employment. He was taken as an apprentice cook and in a few years he became an expert cook. He was married in his ninth year and took another wife in his 22nd year, under peculiar circumstances. The first crisis in his life occurred in 1907 when his first wife and all the three children by her died. He himself developed an acute stomach trouble. On the advice of a mason he went to Palani with his second wife. They were both engaged in doing service to Lord Muruga there and in course of time his stomach pain completely disappeared. Between 1908 and 1912 he spent the years in Palani worshipping the Lord and living by alms. The call from the Divine came to him one day when he was at Palani. A *devadasi* of courtesan sang a song from the *Tiruppugazh* of Arunagiri. Though he knew little of Tamil, something immediately stirred deep within him. Tears began to well up in his eyes and emotion nearly choked him. It was the first manifestation of Grace in **Ardhanāri** From now on, he became a *sādhaka* or seeker after God. He immediately, in his fourtieth year, started learning Tamil, obtained a book containing *Tiruppugazh* songs and was soon able to sing the songs of **Aruṇagiri** in a very elevating and melodious manner. The desire finally to renounce the world and become a sanyasin after receiving *Dīksha* or instruction from some great soul entered Ardhanari's mind. He reached Tiruvannamalai after visiting a number of places in South India and Ceylon. Here, he saw the great **Ramaṇa** Maharishi. Describing it, the **Swāmi** says: "I saw before me the Lord of Palani himself in flesh and blood. A most pleasing, prickling sensation passed over my body, emotion began to choke me and tears flowed unchecked." Here, Ardhanari stayed for sometime cooking food and rendering sundry services to the Maharishi. Ramaṇa

Maharishi also heard him sing the *Tiruppugazh* and being struck by his devotion corrected some of his pauses and emphasis in music to conform better to its meaning. He left the *āshram* for along tour of holy places in North India and returned to Tiruvannamalai in May 1916. Suddenly, the Maharishi told him to go down the hill. As he was coming down the hill, the **Seshādri Swāmigal,** a great mystic, of whom **Ardhanāri** had heard, came across his way and accosted him thus: *"Tiruppuugazh* is your *mantram".* He took him in his arms and with all affection gave him *upadēsa.*

Seshādri Swamigal asked **Ardhanāri** if the *upadesa* which he gave in Sanskrit language (**Shivamānasa pūja of Sri Sankara**) is found in any similar statement in the *Tiruppugez* and **Ardhanāri** immediately quoted an apt verse. Thereupon **Seshādriswamigal** observed: "*Tiruppugazh* is your mahamantram". In fact, in his discourses on *Tiruppugazh* in later life, he expounded the **Mahā Vākyas with** wondrous richness of detail and fullness of illustration exhibiting the clear grasp he had of the essential truths of Vedanta. He then advised **Ardhanāri** to proceed to Vallimalai and continue his sadhana there for sometime and promised that he would himself come there sometime. Vallimalai is a cluster of hills near Tiruvalam on the Madras-Bangalore road. The portion that **Ardhanāri** chose in the Vallimalai hill for his sojourn has few equals as a place ideally suited for *tapas* or contemplation. From June 1916 to 1929 Vallimalaiswami spent the time partly on the hill and partly outside either in Madras or going round the holy places all over India.

Ardhanāri entered with zest into the task allotted to him by the Divine of making known throughout the land, wherever Tamil is spoken of the songs of **Aruṇagiri.** The hills of Vallimalai soon echoed to his songs; the illiterate villagers were caught by the fervour of Vallimalai Swami and thev joined in the *bhajans* that Vallimalai **began to conduct on the hill. They often lasted through**-out the night till dawn. In Madras also, his fervour caught up with many people and several *bhajan* parties came into existence. He very much wished that people should spend the last day of the old year and the first day of the New Year exclusively in devotion to God. He took a few men with him to Tiruttani for the first time on the last day of the year 1917. In Tiruttani they sang the songs of Arunagiri and on the first day of January 1918 Vallimalai **Swāmi** and his followers conducted poor feeding. Thereafter, the pilgrimage to Tiruttani from Madras, has become an annual event and on the last day of each year, specials carrying the devotees steam out of Central Railway **Station amidst cries of 'Muruga'** 'Muruga' rending the air. In Tiruttani on the night of December 31st every year various parties from all over the Tamil country arrive to conduct *Tiruppugazh* bhajan and thousands gather to listen and get their hearts filled with devotion.

Before long, the *Tiruppugazh* of Arunagiri began to be sung all over the Tamil country. Vallimalai Swāmi had performed a great part of the *upadēśa* of Seshādri. He began to see Lord Muruga enthroned in the hearts of thousands of devotees, and even outside, where small groups of Tamil speaking men had taken up residence. *Tiruppugazh sabhās* were initiated by Vallimalai Swami in Bombay and Calcutta also. The songs of Aruṇagiri, true to their reputation of Maha Mantra, were discovered by Vallimalai Swami as eminently suitable for performing daily *pūja* to God. He, therefore, selected songs and arranged them to conform to the rituals of *pūja*. But the great *Mahā* Mantram was that which related to the "*Vel*" of Muruga and the songs that dealt with *Vel* were endowed with mystic power by Vallimalai Swāmi's arrangement of them. Many miracles began to take place around Vallimalai Swāmi. All the eight *siddhis* came to Vallimalai Swami naturally. On more than one occasion, Vallimalai Swami sealed himself in one of the caves and went into *Nirvikalpa Samādhi* for a few days. Vallimalai Swāmi who had renounced his properties and family had gathered together a big family consisting of devotees and cows. Every devotee of his who had some secret sorrow or difficult problem would confide in Vallimalai Swāmi expecting to be relieved of them. If one were to record the miracles that took place resulting in undreamt of benefits to his devotees a separate book would be necessary. After 1941 till his passing away on 22-11-50 Vallimalai Swami spent most of his time in Madras. He no longer exhibited much of *siddhis*. He was at home in any environment and brought cheer and comfort to every home that he visited. He knew that his earthly existence was nearing its end and he went about putting finishing touches to the work entrusted to him by God and still remaining undone. Here it was bringing about the marriage of a girl who sang the *Tiruppugazh* or starting a *bhakta* on a career so that he could earn and live and there it was installing a deity in a place or capturing new devotees who would keep up the light he had lit. I may take this opportunity of mentioning Śrī Sethurāman who even as a child came under the influence of Vallimalai Swāmigal. He now resides as a Sanyasi in the Vaishnavi shrine. In his 15th year the mystic influence of Śrī Vallimalai Swāmigal overtook him and ever since devotional hymns on the lines of *Tiruppugazh* in praise of Muruga have been flowing from his lips in his inspired moments. More than 8,000 original verses of his have been recorded.

Vallimalai Swāmigal gave up his mortal body on 22-11-50. His *samādhi* or internment took place inside his favourite cave on the Vallmalai Hills. A *Tiruppugazh Kubera,* a sage, a saint, a Siddha, a Mahāyogi, a Mahā Gnani, he is gone but yet he lives in the hearts of all *Tiruppugazh* devotees to guide them on the path of virtue and devotion to the Lord.

Divinisation of society is possible only through mystics like Vallimalaiswāmigal. More than at any time, the world today needs such men for it is in the throes of a crisis. The lives of mystics generally reveal in their evolution a crisis, which is a fore-runner of their spiritual emancipation and service to humanity. Likewise, the present crisis in the world may be a fore-runner of a divine life to dawn throughout the world. Such a consummation devoutly to be wished, is not gained by our indifference to the mystics by seeking their company and guidance but in them lies our hope of a regeneration of humanity to its highest ideals.

Dr. K. C. Varadachari: The particular subject which I have chosen for this seminar is Mysticism and a vision of Reality according to Sri Ramachandraji of Shahjahanpur. Most persons deem any experience that cannot be expressed in language to be mystical. A few discerning writers know that mysticism is the experience or rather imperience of Reality as one and transcendental to the cognitions of the mind and the senses. As the *Kenopaniṣad* states it: "to that the sight does not go, nor the hearing nor the speech nor even the mind. It is not capable of being known nor of being taught. If one is confronted by it, then perhaps he knows something of it...... It is like the experience of the lightning, seeing which one's eye sees naught else". In fact, mystical experience is *amanaska* and turīyātīta. One's entire will (*sankalpa*) or endeavour is to attain union with it.

Śrī Rāmachandraji of Shahjahanpur (U.P.) is one who lives always in this Reality and works from that state of being or what may more appropriately be called the state of Negation (Zero) which should not be confused with what later Buddhism has logically deduced through its dialectical logic. Perhaps, it would be nearer to the apprehension of the transcendent (parā) which substands or is the Ground of all that we apprehend as the Universe and ourselves. In one well-known passage in his *Reality at Dawn* he writes "The end of philosophy is the beginning of religion. The end of religion is the beginning of spirituality, and the end of spirituality is the beginning of Reality...... ". He proceeds to state that even this experience of Reality has to be left behind, when one enters the Infinity that is beyond *sac-cid-ānanda* of the Vedantic Brahman. In fact, he holds that the Ultimate is an infinite experience that goes beyond all modes and forms of knowledge and bliss. One must reach that Centre which is Infinite, where all trace of the world and the ego are left behind.

One wonders and through wonder one is led upward and inward and transcends all. The experiences narrated are of course already recorded in some of the Minor *Upaniṣāds*. I have dealt with these aspects in my paper on the Yoga Psychology of the Minor

Upaniśads. The *Upaniṣds* teach levels of the consciousness and being which go far beyond the known levels of the Major *Upaniṣads* which end with the *Ānanda* (Bliss) which is said to sustain and support all, the inconscient and the conscient. In fact, the discovery of levels of Being which transcend consiousness is Copernican in its effects. The centre of reference is not human consciousness, however much purified by dialectical rationality and the law of self contradiction for all consciousness is infected with the inner dialectic of subject-object consiousness triad. The inner pulls that make each necessary for the other is known as desire (*tṛṣnā*) primal and exteriorising, separate. This is the quality of misery inherent in all consciousness. Human consciousness is consciousness of misery. Distant things lend enchantment to it but nearer experience brings about unmitigated misery. Mystics know that true being lies beyond consciousness. To attempt to know anything through consciousness and its delegates like reason, senses and the body is to remain within the levels of inner contradiction. Man has been accustomed, however, to pride himself on the possession of consciousness that not only goes beyond the senses and the knowledge they give to it but also has the power to idealise and construct systems of thought based on the purest stuff of ideas, general and particular. Nature bows to this in parts and man feels the *siddhi* (attainment) of his goals. Human art and human logic and philosophy are indeed *siddhis* of the order of philosophy and Aesthetics. But both these are not of the inner Being. One lives the life of mediated or second hand information. Philosophy is in a sense the limit of this mediated endeavour. One rightly gets bored and amused in turns but gets never satisfied with its constructions and simulacrums of Reality.

Śrī Rāmchandraji points out the way to experiencing being with Being transcending consciousness. In a way, Śrī Aurobindo hinted at this mode by describing this as knowledge by Identity. This level of Being that is known through Being or by Being is called **by Śrī Rāmachandraji as Ajñāna-dasa.**

The Being so known by being is quite different from the level of knowing through consciousness. The levels of knowledge known by consciousness are of luminous brightness but it was a mystic poet who described this brightness of light of knowledge as binding us to the vast infinity. As he put it if light can thus hide why not life? The higher levels of Being have been described as Dark—not impenetrable except by consciousness. To go beyond the worlds of light into the Abyss of the Infinite with the help of the Being

(**amānava** non-mental or non-human) is easy when we pass beyond the realms of philosophical light. An experience of this is hinted at when we are asked to go beyond the svarga or light to that Tamas, the place of Rest and go beyond it to that Mystery.

Śrī Ramachandraji in his marvellous work '*Towards Infinity*' shows how the Being knows Being without being interfered with by knowledge through consciousness. Studies on consciousness and memory by Henri Bergson and William James reveal the necessity to transcend these, if mankind has to fulfil its higher destiny. Firstly, consciousness must be released from its thraldom to the senses and desires and wishes; secondly, it must be made subordinate to Being, which is known as *Prāṇa mukhva prāṇa* or *prāṇasya prāṇa* as the *Kenopaniṣad* puts it. It is the *Dhi* that is beyond the *buddhi* of the Samkhya and even the *Bhagavad Gita*. It is more truly of the *Veda-Gāyatri*,

Śrī Rāmachandraji not only goes beyond the Being (Sat) and of course the Cit, he goes beyond the level of being known as *Ānanda*. *Upaniṣad* mystics had a great ideal: they strove to go from Asat to Sat, from darkness to light, and from mortality to immortality. Their aspiration, however, was for that Peace or *Sānti—atyanta-śānti* or supreme ultimate Peace which is the support of all processes. In fact, all of them, then as now, sought to get out this frenzy of processes and recurrences. To become one with the Ultimate Brahman or Isvara or to attain equality of Being or *sāmyatva*, seems to have been another ideal which informed their *dhyāna* or *upāsana*. Śri **Rāmchandraji** holds that *Dhyāna* is the only path or means to the Divine State or Perfect Transcendence or Peace. The supreme Being has to be received in the heart and that would start the spiritual journey. He follows the *Rājayoga* principle of bringing down into the heart of the seeker after liberation from all bondages the highest Mind, the first Mind or God—though God Himself has no mind being beyond all mind. This is called the principle of *prāṇāhūti* or introduction or offering of *prāṇa* or the divine mind into the heart. This was not known to the earlier mystics or *Rājayogins* till recently when Śrī **Rāmchandraji** of Fatehgarh (Śrī Rāmachandji's Master) revived this technique. The full significance of this process by which mystics, not merely yogis, are made, is yet not fully understood, and even revealed.

It is no less than taking out the individual soul within the dark cave of the Heart and taking it out to union with the Ultimate that is Transcendent to the whole universe and consciousness. The imagery or the cave is found all over the mystical literature. The union of the three or the lighting of the three fire, invariably included the heart-fire or the *dahara*-guha-the *puṇdarīkam vesma*. It is only

when the soul and Īśvara in the heart are brought out unto union with the transcendent that the final ideal of attaining immortality becomes realised.

The great mystical ideal is to make the human raise himself to this mystic god-level with the help of God-being or God-mind. It is usually said that mystics are born, not made, even as poets are born not made. Despite these asservations, poets are being made, and mystics also are currently diligent to be considered mystics. However, every great seer mystic sees in man the possibility of his divinisation and works to release him from his bondages through his divine mind. Of course the limitations of the mystic-worker are there and failures are many. The wisdom of the past certainly has not been set aside by Śrī Rāmchandraji in his training for the Mystic experience or imperience or trans-perience of the Reality that is beyond the *Sat cit añanda*, that has been considered to be the Ultimate of the *Upaniṣads*.

The mystic's training is at once most simple and gradual. The Mystic trainer has to prepare the seeker after liberation by cleaning his system of all grossness. He has to train the inner being so that it becomes accustomed to the supreme Being which does almost all the training. The Guru who is working through God-being rather than God-consciousness almost at the very start, gives a quietus to the vital mind and mental mind. The experience of the Silent mind and thoughtlessness follow and one is in the state of *prajnā*, beyond the exteriorised mind and *indriya*-functions. This is the starting point of mystical life. One passes beyond the circles of Illusion or *Māya*. The next stage is when one has to cross the circles of Egoism. The eleven circles of egoism are of course the most difficult to cross and these are very powerful impediments on the mystic path. This realm may be said to comprise the levels of religion and spirituality. Only with the help of a Master can one cross these within a life-time. Beyond the eleven circles of egoism lies the realm of Splendour—the bright worlds of Reality—not certainly of earthly brightness but of spiritual insights and vibrations pouring down into one's being from the Centre or Absolute or God. Liberation consists in attaining to this Region. Śrī Rāmchandraji has carefully and in a scientific way delineated the course and has led many a seeker on the path. As mystic he asks every one to verify the truth or being of each one of the experiences.

The mystic is a practical man, not a mere day-dreamer or utopian visionary. He asks every one to take to this path for it is a call to every man to liberate himself from bondage. It is the message of hope to every human being.

According to Sri Ramachandraji Reality is simple and only by simple means can it be attained. It is this very simplicity of the mystic that baffles the erudite and the scholar and philosophers generally.

How to live in this world and yet not be caught up by it is the problem of man, and *Sahaj Marg* of Śrī Rāmchandraji shows that it can be done and can be done only in one way and that is with the *Prāṇāhūti* of the Mystic Godhead and Guru.

Allen C. Deeter: (Western Mysticism and Social Concern in the Twentieth Century): Mysticism has fallen into ill repute in this country in Europe and America. Western man has been pre-occupied with politics and economics. Wars, depressions and booms, conflicting ideologies, along with the outward successes in science and industry, have reinforced his utilitarian pragmatic bias. Mysticism has come to be associated with medieval other-worldliness. This is largely true not only for the man in the street and the laboratory, but also for the philosophers and theologians whose thought has dominated the universities and churches.

Technology has been experimental and pure science speculative with amazing theoretical and tangible strides forward. But recent philosophy and theology has shied away from analogous approaches. There were abortive attempts in this direction such as D. C. Macintosh's *Theology as an Empirical Science*, but he was little interested in mysticism as a form or source of empirical data. William James also wrote on *The Varieties of Religious Experience* but like most psychologists who have followed his lead James, tended to be more interested in what bordered on psychic abnormalities with the objectivity of a tolerant outsider than in positive spiritual values in what he studied.

Philosophy has been increasingly dominated by the linguistic logical approaches and positivistic assumptions of A. J. Ayer, Betrand Russel, Wittgenstein and the Vienna Circle. Their sorts of humanistic naturalism has conceived of mysticism as essentially privatistic emotional revelry unworthy of being taken seriously philosophically. The language of religion and ethics generally was for a time considered purely non-cognitive, though this phase may be passing. While religion and ethics might be granted some validity in aiding society to order itself and retain a certain cohesiveness, mysticism has nothing to commend it. Strangely, proponents of logic and empiricism advocated paying close attention to ordinary language and its

functional role but failed to see any possibilities of the same approach in finding the meaning in religious language. Only a few recognized philosophers such as A. N. Whitehead, the outstanding neo-Thomists such as Jacques Maritain and existentialists like Gabriel Marcel, Buber, Jaspers and Heidegger have evinced much interest in questions of the religious interpretation of reality. Moreover, the majority of existentialists have followed Kierkegaard's lead in rejecting Hegelian and idealist concepts of Spirit, man and history, which provided a rationale for mysticism for many early in this century and still provides elements in the Marxist mysticism of dialectical materialism.

Beginning with the end of the last century the attacks which had been mounted on religion and "mystical fancy" since the enlightenment began to affect the content of theology itself. Thomas Paine in America, the empiricists in Britain, the Encyclopedists in France and Kant in Germany had all in their own ways discredited traditional religious ideas and practices. Religion within the bounds of reason came to mean religion without revelation or mystical experience. From the historical — critical studies of the Scriptures, not only of Christianity but also of Islam and the newly discovered treasure house of Far Eastern spirituality, the general results were a relativizing of doctrinal authority and a lessening general interest. The writings of seers and the deposits of oral tradition of communities of faith were increasingly relegated to the realm of curious antiquarian interests of certain scholars with a peculiarly impractical bent. The level of general religious literacy, which had come to be very high in the post-reformation excitement to know the Bible, especially among Protestant and sectarian Christians but also among many Jews and Roman Catholics, began to fall until now neither the ordinary man nor most highly educated sophisticates can understand many allusions to the Bible nor read Milton or Pope or Hawthorne or Melvile with much comprehension of the deeper levels of their meanings. This aversion to traditional piety has meant in some western countries also a wide-spread alienation from the church as in France, Italy and Scandinavia. However, in America and Germany there has been an alientation from pietism and mysticism without a general disregard of religious belief or practice or any significant antiecclesisastical feeling.

This strange result of religious interest and participation with little regard for the traditional mystical experience may be accounted for in several ways. First, the revivalists from the Great Awakening in colonial America to the Evangelism of Billy Sunday and Billy Graham have quoted the Bible and urged pious reading of the Bible and prayer but have been quite out of touch and doctrinally out of

sympathy with the often unorthodox language and practices of the great Christian mystics. Only in the hymnology and group prayer has something akin to mysticism been very important in these largely conservative of "fundamentalist" groups. In Germany and England among pietists and puritans there have been very similar doctrinally orthodox, warm hearted experiential movements, but with the exception of the radical fringes they have been closed to the literature of the great mystics and to thinking of their devotion in mystical categories.

Secondly, in western theology itself there has come to be a strongly voiced rejection of mysticism, pietism and moralism. Such pivotal thinkers as Kant and Schleiermacher were themselves the products of pietistic schools and homes where mystical experience was sometimes rather artificially contrived by stern schoolmasters who pulled these young scholars out of bed at ungodly hours to join in the school prayers. Both acquired a personal animosity to such pietistic practices and strongly voiced their objections to such "medieval monkery." But the great anti-mystic was Albrecht Ritschl, whose greatness as a historian of Christian thought and a modernizer of orthodox doctrine dominated the end of the nineteenth and beginning of the twentieth century. Ritschl detailed what he considered the mischief of mystical and pietistic experimentalism. He noted numerous cases of seeking salvation by personal peity or works righteousness. His massive three volumes *Geschichte dea Pietismus* is a condemnation of pietism as the recrudscence of medieval hair-splitting, schismatic sectarianism and the source of much legalism and heterodoxy. To Ritchal the mystical sectarians and pietistic Protestants destroyed both the unity of society and of Christian faith. Thus he sought every obscure evidence to substantiate his claim that they were disruptive, immoral and spiritually decadent.

Thirdly, the positive content of the liberal, social gospel, of Raushenbusch in America, Harnack and Ritschl in Germany and the British Christian Socialists showed an interest in transforming the outward social order but not much emphasis on the cultivation of the inner life. This primary commitment to social and economic reform has carried through most of the American and British successors of the liberal theology of the first part of this century. Today's ecumenical call to go into the world and deal with secular man's problems in terms of what Bonhoeffer called a " religionless Christianity " has carried on this tradition which disregards mysticism as other-worldly and socially unproductive. " Worldly Christianity " has meant shedding all the trappings of piety and devotion

which separate believers from unblievers and recall the pre-modern era before "mankind had come of age", i.e. before man had learned to go it alone without depending upon a transcendent God. Much of the so-called "death of God" theology today is a repudiation of the 'God talk' which leads man's attention away from his own responsibility to solve his own human problems. This is particularly the case of William Hamilton's and Rabbi Richard Rubenstein's thought. Schleiermacher's definition of religion as the feeling of absolute dependence on the Totality (God in a naturalistic mystical sense) which so moved thinkers in the 19th century age of romanticism no longer describes the religious sense of the children of the twentieth century. Most have heard and chuckled approvingly at Schopenauer's sarcastic rejoinder: "If true religion is dependence my dog is the most religious creature alive."

Fourthly, a remarkable resurgence of neo-orthodox Christian thought has dominated Europe and America since about the late 1920's. Karl Barth, Emil Brunner and the Niebuhrs in America and the Baillies in Britain have led in a revitalization of the exclusivist tendencies in Christian thought. Back to Biblical and creedal formulas has meant that the openess of the enlightenment and liberalism to truth wherever it might be found whether in non-Christian religions or secular humanism ceased. Heinrich Kraemer translated this into a philosophy of Christian missions which denied any validity to religions of philosophies apart from Barthian proclamations of revelation of the Christian word. Even Christian "religion". which saw man's piety and devotion as important were considered human presumption opposed to the Word of God. God was understood as "Wholly Other" and a new Calvinism of man's "incapacity for the divine" shut off every avenue for traffic between man and God except that of the preached and scripturally vouchsafed Word of God, wholly on the divine initiative and totally independent of man's religious striving.

Thus can one begin to understand the many strains of anti-mysticism. Both among the anti-religious and the religious, mystical approaches have received vigorous criticism and generally been rejected. We traced briefly how this has happened among philosophers and theologians. The same general results could also be outlined with regard to the so-called social scientists. Behaviourism and empirical studies have dominated psychology on its experimental side. Skinner's image of man as purely a creature of conditioned response, not essentially different from Pavlov's dogs, leaves no meaningful place for mystical inwardness. Sociology has also come

to be dominated by statistical, mathematical models, as have economics and political science in the last few decades. With the exception of the Jungians most Freudian psychotherapists and theorists have been anti-mystical or even anti-religious. The combined effect of this suspicion or outright hostility to mystical devotion has by now filtered down through the educated classes to even many ordinary people. Thus can we understand that even when people are religious, or at least not antagonistic to religion and the church, they are often totally non-mystical in their understanding of what true religion is.

In general, we would have to conclude that mysticism is conceived of as opposed to responsible social concern as well as to intellectually respectable faith among both the majority of scholars and laymen. However, there are interesting and well-known exceptions to these generalizations. In the highly pluralistic intellectual and religious climate of the west since the eighteenth century, there are significant cross-currents which do not fit the general drift of the tides.

An interesting example of an internationally known philosopher-theologian, who was both mystically inclined and socially activist, is Albert Schweitzer. Having earned doctorates in philosophy with a dissertation on Kant, in theology with his great summary of the *Quest of the Historical Jesus*, and in music with his study of Bach before the age of thirty, Schweitzer had risen to become principal of a theological college. But a statue he passed daily of an African struggling to rise from his chains of ignorance and oppression finally convinced him that his easy life as a scholar and concert organist had to be sacrificed to meet human need in a more concrete way. He therefore began studying for a degree in medicine, keeping himself awake for the long hours required for him to both continue his responsibilities as an administrator-teacher and student of the medical sciences by soaking his feet in a tub of ice water as he worked late into the night.

In *Out of My Life and Thought* Schweitzer vividly describes various aspects of his mystical experience. As a boy he felt his own privileged situation as the well fed and clothed son of a pastor in a village of poor and often hungry peasants. Once he got into a fight with another boy who complained of Schwitzer's unfair advantage because he had good broth and all the food he wanted. This struck deeply into Schweitzer's sensitive soul. From that time he felt a special sympathy and desire to join the company of suffer-

ing humanity, but only when he decided to go to Africa as a missionary doctor did he find a way of directly meeting human pain.

Since the mission board did not trust his liberal theological ideas, Schweister was not permitted to preach but only to give medical services. Thus, perhaps providentally, Schweitzer had time to continue his studies and write some of his most important books. In his *Philosophy of Civilization* he hit upon the idea of reverence for life as basic to a social order with decency and humane treatment even for the lowliest creatures. This was certainly in part the result of his study of eastern thought. However, he rejected what he judged (perhaps falsely) to be world-denying quality of eastern mystical religion and ethics. His own understanding of Jesus as One who comes to him who waits quietly, beyond all the arguments of theology but often in the midst of efforts to heal and help mankind's unfortunate, indicate one side of his mysticism. His deep concern to relieve suffering and sense that one must reverence and help all creatures in their will to live show the other side. Only with great reluctance should we sacrifice even microscopic creatures in order to heal the diseases of higher forms of life whose health they destroy. To cause pain is never justified, yet the tragic nature of life makes it impossible to avoid total. Thus Schweitzer's mysticism of life affirmation and fellowship with Jesus in meeting mankind's needs for healing has had an impact on many westerners despite the general suspicion of more traditional forms of mysticism.

Another exception to our interpretation is Frank Laubach. While not as well-known, Laubach has become widely appreciated in American and certain developing countries for both his mysticism and his practical methods of language learning. Laubach began his career as an American missionary teacher in the Phillipines. He had little success with his large Muslim students and neighbours either in persuading them to accept Christianity or to freely discuss matters of faith with him. It drove him to long sessions of prayer and self-examination. Family, rather than being appointed permanently to a theological faculty in Manilla, he was assigned to an out of the way hill station. Both his pride and his ambition were hurt. It occurred to him one day that perhaps he should stop trying to persuade others of his views and begin trying to learn all he could about their views on religion. Armed with the spirit of inquiry he went directly to the nearest mosque and became a seeker asking and listening without intruding his own views. For the first time his neighbours began opening up their inner thoughts and convictions to him. Gradually they also began inquiring about his

faith. While neither converted the other, deep human understanding grew up among the Christians and Muslims in the community. As Laubach came to know more and more of the life and problems of these people, he hit upon a method of teaching basic literacy and began devoting himself to this task almost exclusively. He began drawing crude pictures and putting letters up to represent the sounds in the native languages for these things. Several different languages which had never been written down before were thus put into a written form and the hill people taught the basic elements of literacy in their native tongues. He evolved a system whereby to be admitted to his classes the villager had to promise to pass on his newly gained knowledge to at least one other person. Laubach came to call this "each one teach one." Finally he saw the usefulness of this method in many areas of the world where languages either had not previously been reduced to written form, or where the rate of literacy was extremely low and few educational opportunities existed. He started a world literacy crusade and gained many followers who earned his methods of teaching, began producing much more sophisticated materials though still with the pictures as well as letters, and raised funds to send hundreds of literacy teams throughout the world. Many of his methods came to be taken over later by newly independent developing countries in their educational programs, by mission and aid programs using both volunteer and professional teachers both native and from abroad.

This activism was only one side of Laubach's work. Wherever he went he also talked about what he called "the game with minutes." I remember his visiting our college in my student days. He was both recruiting literacy workers and persuading young people to cultivate the inner life. Referring us to the classics of mysticism, such as Brother Lawrence's Practice of the *Presence of God*, he told us of his own habit of arising very early and spending his first waking hour in prayer. He would first thank God for all that was good about life, then pray for a special list of people who needed help or who were facing special problems at that time. Next he would go over his day's schedule asking God's guidance in fulfilling his obligations with love and sensitivity to the needs of others about him. Finally he would read verses of scripture and then just sit in silence trying to clear his mind so that God could speak to him if he so chose. Laubach testified to how often ideas and inspirations would come in these quiet moments to do things, write little notes of concern to an acquaintance or phone someone. Very often the person thus contacted would say that he had just been hoping for

such a contact. Laubach considered this no accident, but a very real intermediation of God to meet human needs.

Laubach's little pamphlet "*The Game with Minutes*" has gone through dozens of printings and been very widely distributed in the United States. In it Laubach suggests much of what I described above plus the constant effort to remember God as often as possible even in the midst of one's daily routine, ideally once each minute. Short prayers for guidance or of thanksgiving or suggesting our awareness of His presence in all we do are commended to us. We are urged to keep a record of how often this awareness was possible for us on a given forenoon. After a period of time, says Laubach, it becomes our second nature to breathe these short prayers without distracting us from our normal work and yet giving it an exalted quality of continued service of our Maker. He also suggests intercessory prayers "shot out silently" to each person we encounter as we walk along the street. This develops in us a sensitivity to the needs of others and prepares us to help them when the occasion arises. It also often leads to people walking up to one on the street and starting a conversation. Thus silent prayer opens channels not only between us and God but also with the neighbour we have never previously met. Perhaps it is in the look of compassion and interest they see in our faces as we breathe prayers for their well-being. But whatever the explanation, Laubach insists that this sort of experimentation in the realm of the spirit enriches life immeasurably. His autobiographical *Letters by A Modern Mystic*, his literacy books entitled *Each One Teach One* and and his *Prayer the Mightiest Force in the World* add details too numerous to mention here. Certainly mysticism and social concern have gone hand in hand in both Scheitzer's and Laubach's lives.

Other theistic mystics could also be mentioned in recent American and European experience, such as the Quaker philosophers Rufus Jones and Douglas Steere, who continue to show the same spirit of prayer and action so well portrayed in their spiritual forebearers William Penn and John Woolman, who are to my mind the greatest American mystics.

Another classic of modern mysticism has been written by the Quaker scientist and sometime relief worker Thomas Kelley in his *Testament of Devotion*. His ideas on the simplification of life and centering down on the really important values are timeless in their relevance. Certain Roman Catholics, including the poor French book seller, Leon Bloy, who had so much to do in the conversion of Jacques Maritain, and Teillard de Chardin have made an impact

on a few, as has the little known founder of the Catholic Worker movement, Dorothy Day. Evelyn Underhill and Baron von Hugel could also be mentioned, along with Tolstoy, whose influence has continued among a small literate coterie. Martin Luther King is best known for his Gandhian non-violent campaign for freedom and justice for the negro, but there are strong mystical elements which grounded his social activism and gave it depth.

However, it is also possible to point to a number of western philosophers and theologians who have a certain mystical-speculative tendency in their thought but who have been much less socially activist. Alfred North Whitehead and Paul Tillch stand somewhat closer to the stream of Platonic mystically oriented speculation than any other recent theologians or philosophers of note who are thoroughly western and modern. They stand in the tradition of Aquinas and Regel, Boehme and Leibniz, in uniting faith and reason in an all embracing system capable of either personalistic or non-personalistic interpretation regarding the ultimate Reality. However, neither appear to have been practising mystics in the usual sense of spending much time in devotional or meditational exercises. Tillich was active in the German Christian Socialist movement before fleeing Hitler's wrath, but largely withdrew from activities during his thirty-six years in America.

Another group of thinkers have been clearly non-theistic mystics. Thomas J. J. Altizer, getting much of his mystical reinterpretation of Christianity by applying Buddhist ideas to Christian categories, has created a splash of headlines with his assertion that God dies when He allowed Himself to be crucified in Jesus Christ. Now men must do without transcendent power or notions of heaven and only hope that they shall find God reborn in some future involvement in the secular life of modern man. Thus a mysticism of extinction, both divine and human, is intellectually maintained without any particular evidence that Altizer himself sees this leading to any special social program or action. Another interesting case is that of Princeton University philosopher Walter Stace, himself an avowed atheist who debated regularly with the local Catholic chaplain, but who nevertheless edited an excellent collection of the writings of the great mystics. He apparently sees no contradictions between a kind of personal atheism and mystic interest. While not open to theological dogmas, he is open to possible truths of mysticism which transcend doctrine.

William Hamilton, the co-popularizer of the "death of God" theology with Altizer, has a kind of mystical identification with the

common man in his struggle for respect, dignity and equality which reminds one of Walt Whitman. We could name a number of other lesser figures, such as Geral Heard, Aldous Huxley and even novelist Norman Mailer, who represent various sorts of practical or theoretical mysticism. However, it is fair to say that none of these have any major audience for their mystical views and are often considered drug enthusiasts or crack pots by intellectuals and laymen alike. While a few Westerners, such as Heard have been moved by Vedanta in the twentieth century, their numbers and significance seem to me to be greatly exaggerated by the Vedantists and by Easterners who hope there may be some sort of bridge between east and west by way of Vedanta.

It conclusion, it seems clear that a few outstanding twentieth century westerners have continued the western tradition of mysticism. Most of them have also shown a deep interest and practical involvement in social action. But for the masses and most intellectuals mysticism is still a bad word.

Prof. Seshadri: Friends, we have had a fruitful three hour sitting over this seminar. Thirteen people have participated. We have heard of the life and work of several kinds of mystics and the way in which they could by example and otherwise influence society. This obviously shows that mysticism has many facets but it would have been clear that common to all these is the fact that the core of mystic's being lies in Divine Love and the quest of the mystic is doubly rewarding as 'light and 'leading.' I am grateful to all those who have attended and participated in this seminar.

Prof. K. A. Nilakanta Sastri : Friends, It is now my pleasant duty to thank all of you for having made this seminar very successful. The seminar has been much more fruitful than I hoped. I am grateful to Prof. Seshadri for having given the lead in this seminar.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note*: Titles books and periodicals are in Italics: under each subject and country, books are listed first *and* then articles, all in alphabetical order)

Abbreviations

BSOAS:	Bulletin of the School of Oriental and African Studies
IAC:	Indo-Asian Culture
JAOS:	Journal of the American Oriental Society
JRAS:	Journal of the Royal Society of Great Britain and Ireland.

ART

GENERAL :

The Arts and Man: A World View of the Role and Functions of the Arts in Society. Published by Unesco, Paris. Distributed in the United Kingdom by HM Stationery Office, Price Rs. 48/-. Co-publisher in the USA: Prentice Hall Inc., Englewood Cliffs., N. J., Price $ 12.95. Spanish, German, Dutch and Norwegian editions will be published shortly.

This is one of the very first art books to cover *all* the arts — most volumes being content to concentrate on one of the arts, or one school, or even one type of art object. The nine chapters — each written by a world famous authority — together cover the whole range of artistic disciplines, including drawing, painting, sculpture, crafts, architecture, industrial and graphic design, literature, theatre, dance, cinema and music. The starting point of the book, as expressed in her introduction by the editor, d'Arcy Hayman, is that "art can and should be an experience shared by all men every day of their lives". This does not mean that all men should be artists, nor that they should spend all their time in museums, theatres or concert halls; rather, "it means that man's innate sensitivities to the arts by early encouragement and education, must be given opportunity for growth so that the whole man can emerge." Dr. Hayman then goes on to describe ten ways in which art functions in the life of man.

In the first chapter, Sir Herbert Read the distinguished British art historian and critic, puts forward the view that contemporary civilization is in danger of becoming "aesthetically impotent" due to the progressive divorce of the human faculties from the natural processes. Sir Herber's solution is "education through art". The

importance of the role played by the craftsman in society is the subject of the chapter by Kamaladevi Chattopadhyay entitled "The crafts as an embodiment of the great folk tradition." The noted Italian architect and engineer, Pier Luigi Nervi, writing on the role of the architect in contemporary society, calls for a return from what he describes as architectural discussion and theory, which has little to do with the physical world and human needs, to the art and science of constructing buildings which are adequate in terms of durability, beauty and economy. Modern industrial design is the main theme of the chapter by the Argentine poet and director of the National Institute of Technology, Basilio Uribe. The aesthetic theories of yesterday are already out of date, those of today are born obsolete, those of tomorrow will cease to be valid even before they emerge...."

Richard Buckminster Fuller, the American designer—philosopher—scientists, writes of aesthetics, intuition, genius and inventiveness in the world of today. "Children are all born with the equipment and capabilities of what is called 'genius' ", runs the crux of his argument. Andre Maurois expressed his belief that "the superiority of literature over reality lies in the fact that a work of art allows what real life almost always forbids, that is, objective contemplation". William Melnitz writes of the theatre's social function, which he sees as "to unite people in a shared experience...whether its apparent purpose be religious, artistic, educational or merely commercial". And Grigory Kozintsev, the Soviet film maker, writes about an offshoot of the theatre — the cinema — which has developed in the short space of half a century from a simple, even crude form of entertainment to a new art form. Yehudi Menuhin shows how music is intimately connected with man's very physiological functions and how it penetrates directly to the subconscious mind as immediate revelation requiring little interpretative elort. (Unesco Features, No. 558 — September (I) 1969).

Auboyer, Jeannine and Goepfer, Roger: *The Orient world.* (Landmarks of the world's Art Pp. 176. London: Paul Hamlyn, 1968, Price 30 Sh. Rev: *BSOAS,* Vol. XXXII, Part 1, 1969, page 239):

This volume deals with the art of India, South-east Asia and Far-east. The first part of the book, by Auboyer is devoted to India and South-east Asia and the second part by Goepper covers China, Korea and Japan. The period covered ranges from prehistoric period to the 19th century. There is a glossary of terms and names at the end.

ART AND ARCHITECTURE

ASIA:

Kuhnel, Ernst: *Islamic art and architecture.* Translated by *Katherine Watson*: (pp. 200, 80 plates. London: G. Bell and Sons Ltd., 1966, Price 42s. Rev: *BSOAS.* VOL XXXII, Pt. 1, 1969, Pp. 155-157):

The ten chapters of the work are arranged by styles, in a chronological order: those of the Umayyads, Abbasids, Fatimids, Seljuqs, Persian, Mongols, Mamluks, Moors, Safavids, Mughals and Ottomans. The intention of the author is to present a coherent account of the art of the Islamic world for the general reader. A bibliography is provided for each chapter.

CEYLON:

Devendra, D.T., *Privy Stone Ornamentation*: (*JRAS.* (C.B.). N.S., Volume XI. 1967, pp. 36 to 45):

In some of the ancient monastic residences of Ceylon are found carved slabs where the sculpter had reserved his whole art for the urinals. Creeper and wreath work motifs are carved on them. Perhaps it is due to the belief, found in the Vinaya Texts of the Buddhists that the discharges of the Lama, for whom the urinals were reserved, were holy. So decorating privy stones stemmed from religious literature and no esoteric literature underlies the ornamentation. Five plates representing it are also added.

INDIA:

Boner; Alice and Sarma, Sadasiva Rath (Tr.) *Silpa Prakāsa medieval Orissan Sanskrit text on temple architecture by Ramacandra Kaulacara*; (Lvii, 169, 102 pp., front., 72 plates. Leiden; E.J. Brill, 1966. Guilders 50. Rev: *BSOAS.* Vol. XXXI, Part 2, 1968, p. 406):

From the original, a palm-leaf manuscript, it is evident that the author is an Orissan architect living on the banks of the river Musali. He describes the symbolic yantras to be placed and consecrated below every part of the temple and below every image. The translation is thorough and annotations good. The complex iconography of the Indian temple is detailed well here.

ASTRONOMY

INDIA:

Sarma, K. V. (Editor.) *Grahanamandana of Paramesvara.* (Pp. XVIII and 44. Hoshiarpur: Vishveshvaranand Vedic Research Institute (V. I. Series 34.) 1965. Price Rs. 5/- Rev: *JAOS*, Vol. 87, No. 3, 1967. Pp. 337 to 339.):

The other two works on eclipses by the same author are **Grahaṇāṣṭaka and Grahaṇanyāyadīpika.** Paramesvara the author lived in Kerala in the early 15th century in the house at Vatasseri Illam in the Village of **Ālattur.** The books are unique in the history of astronomy. They are based on the system of **Drigganita** which he adjusts with **Āryabhatīya.**

CULTURE

GENERAL:

Gulick Lewis Sidney: *The East and the West: A study of their Psychic and Cultural Characteristics.* (2nd Printing, Tokyo, Charles E. Tuttle Co., 1964. Pp. 412. $6.95. Rev. in *Philosophy East and West,* October 1968 p. 340):

"The countries of Asia are presently involved in a period of revolutionary social, political, and cultural change. Ancient customs and attitudes are being altered or abolished as new ways of living and thinking are being introduced. The highly developed science and technology of the Western world will necessarily be utilized for the well-being of all mankind. The people of the East and West are no longer isolated from each other. It is the purpose of this book to promote a greater mutual understanding between them. In his emphasis throughout the book on the religious orientations of the East and the West, the author has touched the fundamental truth at the basis of all cultures of the world. Whether manifested in the customs and conduct of either the Oriental or Occidental, he points out the importance of the basic seeking of all men after the ultimate reality."

Lawson Terence (Ed.): *Education for International Understanding.* (International Studies in Education—18. Unesco Institute for Education, Hamburg):

Examples of the inter-penetration of different cultures showing that the greatest progress was usually made where different cultures meet; and lists, drawn up by Occidental and Oriental teachers, or 'Some Western ideas of Western values', side by side with 'Some Eastern ideas of Western values', are both contained in one of the stimulating chapters of *Education for International Understanding,*

just published by the Unesco Institute for Education, Hamburg. The book is a survey of twelve Unesco seminars on international understanding organized in twelve different countries during consecutive summers from 1955 to 1966.

Bringing together teachers, headmasters, school inspectors, experts in education and psychology and other persons of note in the sphere of education, the seminars were centred on specific topics, such as the role of the teacher, inter-group tension, the relationship between the school and the community, and the Unesco Associated Schools Project.

The aim of *Education for International Understanding*, which is prepared and edited by Terence Lawson, Secretary of the UK Council for Education in World Citizenship, is to condense into one volume the thoughts expressed by participants in these seminars.

(**Unesco Features,** No. 558—September, (I), 1969.)

S. E. ASIA:

McGee T. G. : *The Southeast Asian City* (C. Bell & Sons, Ltd., London, 1967. 204 pp. 30s. Rev. in *France-Asie* Vol XXII—No. 1, 1968 p. 127):

"In his book, *The South East Asian City*, Mr. McGee poses the question whether the current hot-house growth of Third World cities will bring about a transformation in the nature of their society comparable to that which accompanied the true urban revolution in Western Europe. In his well ,presented, carefully documented and original study, the author draws the unique and complex elements of Southeast Asian urbanisation and evaluates the role of the city in the social and economic development of the region."

LANGUAGE AND LITERATURE

INDIA:

Chaturvedī, Rāmasvarūp: *Āgrā Jile Ki Boli* (Pp. 172 Allahabtad, India, Hindustani Academy, 1961, Price Rs. 6/- Rev: *JAOS,* Vol. 87, No. 3, 1967, Page 343 to 345):

This is a study of a dialect of Hindi spoken in the district of Agra, Uttara Pradesh. It is divided into the traditional sections on the sound system, the word classes and syntex. The author mentions the two limitations of his work namely, lack of linguistic terminology in Hindi and the problem of transcription of sounds in the Nāgarī Script,

Gyani, D. S.: *Agni-Purana a study* (The Chowkhamba Sanskrit Studies Vo. XLII, Varanasi, 1964, 15, 38, 339 pp. Rev. in *East* and *West*, New Series. Vol. 18—Nos. 1-2, March-June, 1968 p. 224):

, The *Agnipurana* (The *Purana* [disclosed by God] Agni) is considered one of the main sources of Hinduism. Like most of the puranic texts, this work is encyclopedic and composite character and its importance comes chiefly from the fact that several doctrinal reports are çontained in this work, devoted to the most different fields of human knowledge, from poetry to grammar and lexicography, from architecture to geography, from rituals to philosophy and mythology, from medicine to astrology, from history to social and political obligations. It comes to be a very large and exhaustive documentation regarding the cultural and social conditions of India in the ninth-tenth century approximately.

This monograph consists of a cri,tical study, rather extended and detailed, of the *Agnipurana* contents, with special regard to the literary side thereof.

Hohenberger, Adam: *Das Bhavisyapurana*: (Muchener Indologische Studien, Bd. 5. Pp.xv, 143. Wiesbaden: Otto Harrassowitz, 1967. Price DM 24. Rev: *BSOAS*, Vol. XXXI, Part 2, 1968. Pages 449-450):

This is a posthumous publication of the author who has made valuable contribution to the study of Sri Rāmānujā's works and of Puranic literature. It is mainly devoted to an account of the Cosmic-history contained in Book III. A wealth of legendary and religious material is also listed.

Melanges d'indianisme a la memoire de Louis Renou. 40e *anniversaire de la fondation de l'Institute de Civilisation Indienne de l'Universite de Paris*, 1967. (Publications de L'Institut de Civilisation Indienne. Serie in -8°, Fasc. 28. Pp. XXXIX, 800, front, Paris: Editions E. de Boccard, 1968. Rev: *BSOAS*. Vol. XXXII, Part 1, 1969, p. 228):

Planned as a felicitation Volume for the great Indianist Louis Renou, it is destined to be published as a memorial volume with contributions from 65 distinguished scholars of four continents. The articles range over a wide field: Indian art, architecture, dramaturgy, literature (Jaina, Buddhist, and Vedic) etc.

Sherwani, H. K. (ed.): *Studies in Indian Culture: Dr. Ghulam Yazdani Commemoration Volume,* (Pp. **XVIII**, 256, front **45** plates, Hyderabad, A.P., Maulana **Abul** Kalam Azad Oriental Research Institute, 1966, Price Rs. 30/-. Rev: *BSOAS*, Vol. XXXII, Pt. 1, Institute, 1966, Price Rs. 30/-. Rex: BSOAS, Vol. XXXII, Pt. 1, 1969, Pp. 174-175):

The late Dr. Ghulam Yazdani, an outstanding scholar of **Indo**-Muslim Archaelogy was responsible for the creation archaeological department of Hyderabad and for the publicating of over 500 Arabic and Persian inscriptions of the Muslim rulers of India. They appeared mostly in *Epigraphia Indo-moslemica* of which he edited 14 volumes. Part I of the volume deals with Dr. Yazdani's family history and a bibliography of his work wrile Part II consists of the papers, divided into nine sections.

Warder, A. K.: *Pāli metre*: A contribution to the *History of Indian Literature;* (Pp. **XIII**, 252, London. Luzac and Co., Ltd., for **the Pāli** Text Society, 1967. Price 95 s. Rev: *BSOAS*, Vol. XXXI, Part 2, 1968, P. 450):

The book offers a critical survey of earlier research in the prosodies of ancient India, new statistical descriptions of the **Pāl** 'epic' and 'lyric' metres (*akṣara and gaṇa*) and an original survey **of the Pāli mātrāchandas.**

S.E. ASIA

Ensink, J.: *On the Old-Javanese Cantakaparwa and its tale of Sutasoma;* (Verhandelingen Van het Koninklijk Instituut voor Taal-, Land-en Volkenkunde, Deel 54, Pp. Xii, 66 plate 's-Gravenhage; Martinus Nijhoff, 1967, Guilders 11, Rev. BSOAS, Vol. XXXI, Part 2, 1968, Pp. 421-422):

This book presents a version of the Sutasoma legend and in doing so links up Javano-Balinese Buddhism with the great world of Buddhism. Secondly, it gives a new approach to an encyclopedic work from which the ten palm-leaf strips have been borrowed, the *Cantakaparwa*

Sampson, Geoffrey: Hanoi Dorsal Finals: (*BSOAS*, Vol. XXXII, Part I, 1969, Pp. 115 to 134):

Hanoi phonology is close to the phonology of middle Chinese. This article is concerned with the phonology of the Hanoi final, a

system exhibiting a much larger set of contrasting terms than do either the initial or tone systems.

PHILOSOPHY

GENERAL:

Gauchhwal B. S.: *The Concept of Perfection in the Teachings of Kant and the Gita.* (Delhi, Patna, Varanasi: Motilal Banarsidass, 1967. Pp. XI+184. Rs. 18/-: Rev. in *Philosophy East and West,* October, 1968, p. 335):

" It is the main purpose of this book to show that, contrary to the widely held opinion, Kant propounded a moral " religion " which rests on the assumption of a personal and benevolent God. Insofar as this religion is grounded on the " good will " it is, Mr. Gauchhwal argues, closer to the spirit of the *Gita* than any other Western or Indian school or system. The work is divided into nine chapters, the first two dealing in a quite general fashion with the concepts of perfection in both Indian and Western thought. The third and fourth chapters deal in order with the more specific notions of perfection in Kant and the *Gita.* These are followed by a chapter of comparison in which Mr. Gauchhwal points out clearly and forcefully the great similarity between the two systems. The sixth and seventh chapters examine those methods of attaining perfection which are advocated by Kant and *Gita.* These chapters are followed also by a section of comparison. The book ends with some 'concluding remarks' in which the author says that the 'similarities between the two (Kant and the *Gita*) are so serious and so close that no student can ignore them...' Certainly Mr. Gauchhwal is right in this, and he argues his case very convincingly ".

INDIA:

Gupta, Anima Sen: *Kaṭha Upaniṣad: Sāmkhya Point of View;* (Kanpur: Manoranjan Sen, 1967: Pp. III + 68. Price Rs. 7.50; Rev. *Phil. E. and W.* Vol. XVIII, No. 1-2, January-April 1968, P. 109):

This short book consists of five untitled chapters. The author has tried here to interpret the Upanisad from the Sāmkhya point of view. The reviewer thinks that the author is not right in saying that all Upanisads have a Sāmkhya interpretation. Her fanatical approach is illogical at times and suffers from a missionary zeal, which is a serious flaw in a philosopher.

Pensa, Corrado, (ed.): *L'Abhisamayālamkāravrtti di Ārya-vimuktisena. Primo abhisamaya:* (Serie Orientale Roma, XXXVII). Pp. XV, 135, plate, Roma: Instituto Italiano per il Medico ed Estremo Oriente, 1967, price L. 4, 500, Rev.: *BSOAS*, Vol. XXXII, Pt. 1, 1969, Pp. 169-171).

The evaluation of the Abhisamayālamkāra is a milestone in the formulation of Mahayana Buddhist thinking. Abhisamayālamkāra is an epitomised account of the vast and unwieldy Prajñapāramita literature.

Raghavachar, S. S.: *Naiṣkarmyasiddhi of Śrī Surēsvarācārya.* (English translation: University of Mysore, 1965, Pp. IV + 230. Price Rs. 6.00. Rev. *Phil. E. and W.* Vol. XVIII, No. 1-2- January-April 1968. Pp. 108-109):

The text, in prose and verse, is presented here with an English translation. It is a treatise in Advaita Vedānta by Surēsvarācāryā, a disciple of Ādi Sankarācārya. The introduction discusses Surēsvarā's other works also. The import of each verse is explained and an alphabetical index of all the Sanskrit versus is appended.

Raghavendrachar, Vidwan, H. N.: *Brahma-Mīmāmsa:* (Vol. I, Mysore; University of Mysore, 1965. Pp. LXIV + 546. Price Rs. 16.50. Rev. *Phil. E. and W.* Vol. XVIII, No. 1-2, January-April 1968. P. 106):

The book is an attempt, by a traditionally Sanskrit-trained Indian to expound the philosophy of Madhvācārya in all its aspects. It consists of 24 chapters which deal, in a scholarly way, with all the facets of Brahma-Mīmāmsa. The author is critical of the commentaries which differ from Mādhva and defends him vigorously.

Ramanan, K. Venkata: *Nāgārjuna's Philosophy as presented in the Mahāprajñpāramita-Sāstra* (Tokyo: Charles E. Tuttle Company, 1966, Pp. 409. Price $ 10.00. Rev. *Phil E. and W.* Vol. XVIII. No. 1-2. January-April 1968. Pp. 97-99):

The book clearly emphasises the importance of the Prajñapāramitā literature to Nāgārjuna and to the philosophy of Mahāyāna Buddhism. Here an emphasis on Sūnyatā in its many faces is made. The author has translated with comments and para-

phrases a number of passages "from throughout the hundred Chuan".

RELIGION

INDIA:

Berry, Thomas: *Buddhism;* (New York: Hawthorn Books, 1967. Pp. 192. Price $ 3.95. Rev. *Phil. E. and W.* Vol. XVIII, No. 3, July 1968, P. 219):

This succinct, clear and informative book on Buddhism is in three major sections. Section one gives the life and teachings of the Buddha and the development of **Hīnyana** Buddhism. Section two shows the shift in emphasis from the ethic of the *arhat* to that of the Boddhisatva, characteristic of **Mahāyāna** Buddhism. The last section deals with the "transcultural spread" of Indian Buddhism. The absence of an index to the book is a great handicap to the reader.

Brown, John-Francis (Translator): *Hinduism.* (New York: Hawthorn Books, 1967 Pp. 128. $ 3.50. Rev. *Phil. E. and W.* Vol. XVIII, No. 3, July 1968, page 218):

This translation from the French is the first volume to be published in the *Twentieth Century Encyclopedia of Catholicism* dealing with a non-western religion: It covers the following topics, six Philosophical Systems, Brahman, Creation, Karma, Death, Yoga; the eleven sects of Vaisnavism, seven sects of Saivism, the Castes, temples, holy places and pilgrimages. The book is very useful to a westerner to clear many misunderstandings about Hinduism.

Gonda, J.: The Indra Festival according to the Atharvavedins (*JAOS*. Vol. 87, No. 4. December 1967. Pp. 413-429):

A study is made here of the two Atharvanic descriptions of the Indra festival, focussing the attention of the king and his priest on the necessity of celebrating the Indra Festival for the benefit of the King's welfare. Indra's help and protection are involved to make the king wealthy and victorious, to enable the subjects to be contented, safe and happy and to study the foreboding of what good or evil awaits mankind. Vishnu is also included in the offerings. The erection of Indradhvaja is the starting point for the rituals.

S.E. ASIA:

Jayawickrama, N. A.. : *The sheaf of garlands of the epochs of the Conqueror; being a translation of* ***Jinakālamālipakaranam*** *of Ratanapanna Thera of Thailand.* (Pali Text Society. Translation Series, No. 36, Pp. XLVIII, 235. London. Luzac and Company Ltd., for the Pali Text Society, 1968. Price 84s. Rev. : *BSOAS*, Vol. XXXII, Pt. 1, 1969, Pp. 171-172):

The original, in Pali, written in the year 1516 is now translated by Jayawickrama. It is a study of the epochs of Buddhism as it originated in India, spread to Ceylon and hence to South East Asia. It is in six parts; events up to the time of Buddha, the three councils; Buddhism in Ceylon, the history of Lampoon until 1292, the introduction of the Sinhalese form of Buddhism into Thailand, and an eulogy of King Tilok and his great-grandson.

ASIA:

Harper, Edward, B. (Ed.): *Religion in South Asia* (*Scattle*, University of Washington Press, 1964, Pp. 200, Rev.: *East and West*, New Series, Vol. 17, No. 3-4, 1967. page 341-342):

The religious and ritual world of the peoples of South Asia are examined here by a group of scholars. Such subjects as Simhalese religious system and magical-animism in relation to Buddhism, religious anxiety in the Hindu conception of fate; religion and social communication in a village of North India, conflict and interlocal festivals in a South Indian religion, the structure of Simhalese healing rituals etc. are dealt with by eminent scholars.

SOCIOLOGY

INDIA:

Ahmad, Aziz: *Islamic modernism in India and Pakistan*, 1857-1964: (Pp. XIV, 294. London; Oxford University Press for the Royal Institute of International Affairs, 1967. Price 42 s. Rev.: *BSOAS*, Vol. XXXI, Part 2, 1968, Pp. 410-412):

The book aims to place in the hands of students of international affairs a handbook of religious and political thought, faithfully rendered into English from primary sources. The author has summarised the views of thinkers in this subject and has not projected his views there.

Basham, Prof. A. L.: *Aspects of Indian Culture*: (Asia Publishing House, 1966; p. 46. Rev.: *IAC* Vol. 16, No. 4. October 1967, p. 238):

This is a collection of three Heras Memorial Lectures delivered in Bombay in January 1964. The three chapters deal with Social, Political and religious life. They are very useful, especially to foreign students interested in Indian Culture.

S. ASIA:

Furer-Haimendorf, Christoph Von: *Morals and merit: A study of values and social controls in South Asian Societies.* (The Nature of Human Society Series, Pp. XIV, 239. 8 plates: London: Weidenfeld and Nicolson, 1967. Price 42 s. Rev.: *BSOAS*, Vol. XXXI, Part 2, 1968, Pp. 413-414):

This book on the comparative study of morals and social anthropology of South Asia is the outcome of the experience of the author who has devoted his career to the study of South Asia. He treats of most of the tribes of South Asia. The book has done more than the author claims for it.

Smith, Donald Eugene (Ed.): *South Asian Politics and religion:* (Pp. Xii, 563, Princeton, N. J.: Princeton University Press, 1966. Distributed in G.B. by Oxford University Press. £ 6. Rev.: *BSOAS*, Vol. XXXI, Part 2, 1968, Pp. 415 to 416):

This is a collection of 24 papers, half of which are concerned with India. The papers art contributed by 22 scholars, of whom 13 are Americans. The most noted among them are Harold Gould, Robert Hardgrave (Religion, politics and the D.M.K.) J. Duncan M. Derrett (The reform of Hindu religious endowments) and Donald Smith.

SECTION IV (A) INSTITUTIONS

(*Note*: Country, Subject and Name of Institutions arranged in alphabetical order; institutions and their publications in italics).

CULTURE:

The International Audio-Visual Institute for Music, Dance and Theatre (*IMDT*), (*Vienna*):

Founded on the initiative of the International Music Council in February of 1969 aims to serve as a link between creative and interpretative artists on the one hand, and the media of broadcasting, recording and film on the other. One of the Institute's tasks is to help composers, authors, choreographers and designers to come to grips with the new modes of expression which the mass media offer them, and so encourage the creation of new art forms. The IMDT will also give interpretative artists—singers, musicians, actors, dancers—opportunities to learn the special technique demanded of them by the technical media. Yet another major task will be to discover the best ways of presenting music, dance and drama to the vast new audiences which the media have created. Already, IMDT has organized, with Unesco assistance, an international TV Workshop, which took place in Vienna from 23 June to 2 July 1969. Television producers from seven countries produced three different 15-minute programmes, based on a text by Rudolf Bayr and a composition by Helmut Eder. Then, in August, IMDT held a seminar in Salzburg on "Space and proportion in cinema and television architecture". Among activities planned for 1970 are a meeting on "the role of the technical media in safeguarding authentic traditions of music and dance in the Mediterranean countries" to be held in the spring at Hammamet, Tunisia, and an unusual television production course which will take place in Brussels in September. The aim will not be to train television professionals, but to give creative and interpretative artists an insight into the possibilities offered them by the television medium, and an opportunity to enrich their artistic vocabulary by practical experience in television production. Chairman of the IMDT Executive Committee is Robert Wangermee, Director-General of the Belgian Broadcasting Corporation, and Vice-Chairman are Hans Sittner (Austria) and John Maddison (U.K.). Secretary-General is Wilfried Scheib (Auustria). (*Unesco Features*, No. 558-September (I) 1969.

GERMANY

CULTURE:

The South Asia Institute of Heidelberg University: (Sudasien-Institute der Universitat Heidelberg; Landfriedstr. la):

The South Asia Institute of Heidelberg University represents a new type of organization within the traditional framework of the German university by combining different disciplines for the study of one particular region. The Institute as a whole is directly coordinated with the Vice-Chancellor and Senate of the University, but the heads of the several departments, as full professors, are still members of their traditional faculty. A commission of the Senate, two members out of twelve being from the SAI, acts as a consultative body. Not all departments have as their head a full professor, as it has been difficult to find scholars who-within their discipline-are specialized in South Asia. Those heads of departments, who are full professors, form the Directorate. Out of their ranks they elect one every year to act as Executive Director, who represents the Institute, and the administrative work of the Institute is handled by an Executive Secretary.

At present, the following 11 departments constitute the Institute: Comparative Agrarian Policy and Rural Sociology, Ethnology with Subdept. Of Art History and Prehistoric Archaeology, Geography, Indology, Political Science, Tropical Hygiene and Public Health, Economics, History, Modern Languages, Law, and Sociology. The following two departments are to be established in the future, Psychology and Education, and Philosophy and Comparative Religion.

The research field of the Institute covers not only the Indian sub-continent, but also its neighbouring areas of Afghanistan, Nepal, Burma, Thailand, Indonesia, and New Guinea. The Institute is specially committed to the study of the present-day problems of these countries against the background of their tradition, The SAI basically is a research institution, but all the professors and senior lecturers of the individual departments take part in teaching at Heidelberg University. The Institute serves students who want to specialize in South Asia, as well as others engaged in special studies. The possibility of acquiring a postgraduate diploma on "South Asian Studies" is now under consideration.

A valuable addition to the program are the numerous guest-lectures arranged each term by the South Asia Institute or its individual departments. Besides teaching the SAI works on special research projects at the request of the government and other organizations which are engaged in developing aid. The Institute also works on a number of its own research projects.

Teaching and research are to be based on interdisciplinary co-operation. The following lectures and seminars are held on an interdisciplinary basis:

1. Interdisciplinary Seminar of the Executive Director: During terms, a weekly seminar of two hours is held in which all staff members of the departments take part and discuss reports and research projects of the Institute.

2. Interdisciplinary Meetings of the Society of Friends and Members of the South Asia Institute: During terms, every two weeks an evening lecture followed by a discussion is given, usually by a foreign scholar as a guest-lecturer.

3. Interdisciplinary Seminar of the South Asia Institute and the Arnold Bergstraesser Institute, University of Freiburg: This seminar takes place once every summer term for four days.

There have been few really interdisciplinary research projects to date. At the moment, a project dealing with the problem of industrialization and cultural change in a designated region of India is in progress.

A number of publications by the Institute include:

1. *Schriftenreihe des Sudasien-Instituts* (South Asia Institute Publications). To date, six volumes have been published.

2. *Jahrbuch des Sudasien-Instituts* (Yearbook of the South Asia Institute), containing papers and reports on research activities of the staff members. Vol. I: 1966, Vol. II: 1967-68.

3. *Sonderdruckreihe* (Reprints of publications of staff members). This permanent series comprises at present 50 members, each including an English summary.

4. *Dissertationsreihe* (Series of dissertations), containing dissertations on subjects taken from the South Asian area, that are not published elsewhere. Hitherto, eight dissertations have been proposed for publication and six have been published.

5. *Mitteilungen des Sudasien-Instituts* (Bulletin of the South Asian Institute). This information booklet is issued each year and is also published in English as "Bulletin". The last number covers the 1967-68 period.

6. *Veroffentlichungen der Aussenstelle* New Delhi (Publications of the New Delhi Branch of the South Asia Institute) are published in English in irregular intervals.

An indispensable instrument for the study of South Asia is the Institute's Library with its 70,000 volumes. Further acquisitions will make this library the most comprehensive special collection on South Asia in Germany. (*Newsletter,* May 1969.)

INDIA

CULTURE :

The Bharatiya Jnanpith: New Delhi.

Established in 1944 by Mr. Shanti Prasad Jain for research and publication of ancient manuscripts and for giving a fillip to contemporary writing in Indian languages. Jnanpith has so far published in its oriental series 117 books in Sanskrit, Prakrit, Pali, Apabhramsha, Tamil and Kannada and 280 books in its series covering original contemporary writing in Hindi and translations from other Indian Languages (CNFI, May 3, 1969).

Bombay Astrological Society (Bharatiya Vidya Bhavan, Chiwpatty, Bombay):

Founded in 1892. The Correspondent for the Society is the Honorary Secretary. Its activities comprise training students for Jyotirvid course, two years, Jyotirvisarad course, further two years; conducts research in some aspects of astrology, viz., Longevity of life, Profession, Diseases and deformities; maintains a reference library of 2,000 books and manuscripts. It is affiliated to the Bharatiya Vidya Bhavan, Bombay.

Rajasthan Oriental Research Institute (Residency Road Jodhpur, Rajasthan):

Founded in 1955 at Jaipur by the Government of Rajasthan; now located at Jodhpur. There is an Honorary Director. Its activities are collection and preservation of manuscripts, research work and the publication thereof, survey of manuscripts in private custody in Rajasthan; Holdings consist of books and periodicals about 9,000 and manuscripts 70,000. Its publications are 2 volumes of catalogue of manuscripts; 47 publications in Sanskrit (Rajastha Puratana Granthamala series) 34 numbers in Rajasthani and Hindi and two in English. The Institute is entirely financed and administered by the Rajasthan State Government.

Shardul Sanskrit Vidyapeeth (Rani Bazar, Bikaner):

Founded in 1927 and registered in 1956. Conducts research in Vedas, Vyakarana and Nyaya-Vaiseshika; imparts sanskrit education from the beginning up to the highest standard; organises lectures by outstanding Sanskrit scholars; celebrates every year six Jayantis viz., of Sankara, Vyasa, Kalidas, Sarasvati, Geeta and Magha; also stages Sanskrit plays and holds debates in Sanskrit.

Rajasthani Shodh Sansthan (P.O. Jodhpur, Rajasthan):

Founded in 1955 by the Chopasni Shiksha Samiti, which is a general society for the promotion of Education. Its activities cover research in Rajasthani language and literature, Arts and History; it helps scholars of Indian Universities to do research in the same subjects; maintains a reference library of manuscripts and printed books; publishes a quarterly journal; its holdings consist of a collection of 15,000 books and manuscripts and a set of 250 paintings. It has put out about fifteen publications.

FOLK ART:

Shahir Vidyapith (Bodhegaon, Ahmednagar District, Maharashtra):

A township to be called Shahirnagar with a view to rehabilitate about 10,000 odd folk artists has been planned by one of the fore-

most of Maharashtra Folk artists, Amar Sheikh Shahir. The township will have as its nucleus an educational institution to be known as Shahir Vidyapith. It will impart in dramatics, music, dance to the artists and help them to keep pace with the times. A number of leading Marathi intellectuals and educationists are assisting Shahir in the project. A 20-acre plot has been donated for the township. According to Sheikh, there are over 10,000 folk artistes in rural Maharashtra who live on the stage. *Loknatya or Tamasha* was until recently very popular among the villagers, but with increasing urbanization throughout the State, the villagers' patronage of folk drama and dance had suffered decline. The Vidyapith will conduct regular two-year courses in modern dramatics as related to changing rural tastes and customs. A great part of the cost will be subsidized either from outside or from the Vidyapith's own activities and the farms". (*CNFI*, May 1969).

LANGUAGE & LITERATURE:

Kannada Sahitya Koota (2, Venkatesh Nivas, Bhaudaji Road, Matunga, Bombay-19):

Founded in 1948 as a forum for discussion of literary topics. There is an Honorary Secretary who is the Correspondent also. Its activities are: Review of current literature in Kannada; holding of literary symposiums, debates and lectures; study of the literatures of other Indian languages. Publications: *Kannada Sahitya Darsana*, 1956).

Marathi Grantha Sargrahalaya (Thana P.O., Thana Dt):—

Founded in 1893 and registered in 1898 as a public library. Conducts classes in higher studies in Marathi language and affords facilities for research work; Has a library of 32,000 books. Publications: about eight.

MUSIC:

Akhila Kerala Panchavadya Kalanilayam (Nedumudy P.O., Alleppey District):

Founded in 1955 as a school for teaching playing on percussion instruments. Its activities cover teaching Panchavadyam, Drum

Kathakali Drum play, Edakka reading and all other arts relating to temples. Owns the following musical instruments: Thimila, Maddalam, Idakka, Chenda, Ilaththalam, Chengila, Kombu, Kurunguzhal, Sankr. It is aided by the Kerala Sangit Nataka Academy.

PAINTING:

VIEW (Bombay):

Padamsee, the well known contemporary painter, who has been given the Nehru Award has pioneered a project which is a workshop for artists. He calls this venture 'view' and he is setting up the workshop in Bombay. The workshop offers facilities for a group of artistes to work in various mediums of visual arts — painting, sculpture, copper-plate engraving, graphics, product design, photography, art films. 'View provides premises and equipment, the artists bring the ideas—Padamsee hopes that creative talents in close proximity, not necessarily in collaboration will act as stimulus for new and exciting experiments.' (CNFI, May 1969)

PHILOSOPHY:

Srimad Appayya Dikshitendrar Granthavali Prakasana Samiti ('Sri Krishna Bhavan, No. 223/C, Marredpally (West) Secunderabad-26 Andhra Pradesh):

The Samiti was formed under the guidance of His Holiness Sri Sankaracharya Swamigal of Sri Kanchi Kamakoti Pitham consisting of 116 members as its Managing Committee. It was inaugurated on 2-6-1969 by His Holiness. The aims of the Samiti are the resuscitation of the ancient culture of India, the preservation and publication of rare manuscripts, particularly of the great Advaita scholar Appayya Dikshitendrar. An Editorial Committee and an Advisory Board have been formed to work out the project from time to time.

THEATRE

Maharashtriya Kalopasak (658, Narayan Peth, Poona-2):

Founded in 1936 and registered in 1949. The Honorary Secretary is the Correspondent for the institution. Activities cover inter-

school drama competitions, play-wright's competitions, short term courses in histrionics, play production, conduct of research in theatre art and publication of such research works; owns a library of 4,000 volumes, a set of lighting equipments; a tape recorder, a collection of pictures relating to the theatre art. Has published a monologue by S. K. Garge and some brochures. It is affiliated to the Sangeet Natak Akademi, New Delhi.

SCANDINAVIA

CULTURE:

The Scandinavian Institute of Asian Studies: (2, Kejsergade, 1155 Copenhagen K Denmark.)

The Institute of Asian Studies was officially opened on Monday the 16th September 1968. It is founded to encourage, stimulate and support all work which can help to enrich our knowledge of Asia. The purposes of the Institute are twofold. It is hoped that Scandinavian scholars may continue to take an interest in Asia and render their contribution to the field of scholarship. It is also hoped that the more general interest in the countries of Asia may be strengthened and stimulated. To further this aim the Institute will act as a centre of information and documentation. Collections of research material, books, journals and weeklies will be available and lectures, courses and other activities will be arranged. The Institute hopes to act as a channel of communication through which information can flow to scholars in Scandinavia about vital and interesting work carried out by their colleagues abroad, and vice versa. The Scandinavian Institute of Asian Studies is financed by contributions from Denmark, Finland, Norway and Sweden. The Institute is an independent institution with a governing body consisting of two distinguished scholars from each of the countries, Denmark, Finland, Norway and Sweden. The Institute set about work in the summer of 1967. The Institute acts as a centre of information and documentation where the efforts made by individual libraries and universities could be co-ordinated and where new enterprises within the field of Asian Studies could be encouraged and initiated. To further the cause of documentation a *Union Catalogue* has been planned which is to contain entries about all books and MSS bearing on Asia available in the Scandinavian countries.

As far as the library of the Institute is concerned it has been decided that it should concentrate on bibliographies, hand-books, scholarly works of major importance, journals, registers and collections of valuable research material. An essential part of the Institute's service function is to ensure that full information is available concerning the literature which exists about Asia in the more prominent libraries and centres of learning abroad. The Institute has brought out *Decipherment of the Proto-Dravidian Inscriptions of the Indus Civilization,, A First Announcement*. Important progress in the decipherment of the Indus script is still being made. Many scholars have been invited by the Institute to pay a visit to Scandinavia and lecture at leading universities. (*Newsletter*, Copenhagen. March 1969, No. 1 and No. 2).

SECTION IV (B); SCHOLARS AND ARTISTS.

Chopra B. R.: (31 The Mall, Simla):

Artist: was born in 10-10-1918, in Akalgarh District, Gujaranwala. Government Diploma holder in Art from the Mayo School of Arts, Lahore 1940; has secured Government certificate in Drawing teaching from the Punjab Education Department in 1943; passed Handicrafts teaching examination of the College of Handicrafts, Swinton, Manchester (1953-54); was given a certificate in Litho-offset printing from I.C.A. Research etc. Has got vast experience of 24 years in organising exhibitions and Museums; was awarded several prizes. The Pavilion at Himachal designed by him secured for him a silver cup. His work of art has been very much appreciated.

Panigrahi Sanjukta (Lucknow):

Odissi dancer. Started on her dancing career at the age of nine: six years strenuous training under Rukmani Arundale at Kalakshetra, Madras in the Bharat-natyam style; later took to the Odissi style under the famous teacher Shri Kalu Charan Mahapatra; toured Europe in 1967; "Maturing fast as an artist, Sanjukta is rediscovering by close study the great ancient classic heritage of the Odissi religious dance-sculpture and recreating it with her own innovations with ever more grace, devotion and beauty". She holds fast to the purity and distinct individuality of each classical religious style of ancient India and does not believe in the possibility of integrating various classical and folk dance styles into an organic all Indian form together with themes and myths of the modern life as it is developing and shaping to-day.

Kumkum Das (Bhubaneshwar):

Noted exponent of Odissi dance. Pupil of Guru Kelu Charan Mahapatra; to-day she is the foremost Odissi exponent; "Her captivating recitals on the dance stage have rightly earned her the title of Nritya Bhushan, conferred on her by the Kala Vikas Kendra of Cuttack"; she is equally proficient in Kathak and also in Hindustani music; "she teaches politics at Government College, Bhubaneshwar and what is more, hopes to join the Indian Administrative Service" (IWI. 20.7.69)

Thirunavukkarasu K. D.: (No. 122, Swami Naicken Street, Chintadripet, Madras-2.)

Tamil Scholar. Born in 1931. Education: M.A., in Tamil (1954) and also in History (1956); M.Litt. by thesis on Treatment of Ethics in Ancient Tamil Literature (1962); Diploma in Linguistics: Teaching experience 15 years as Tutor and as Assistant Professor in Tamil; Presidency College, Madras; now Senior Lecturer in Tirukkural Research, Department of Tamil, University of Madras: Publications: *Adimai Vilangu* (One-Act Play in Tamil); *Sindu Velitarum Oli* (Indus Valley Civilization); *Varalarum Valvum* (Social History of the Tamil); *Tamilar Nagarika Varalaru* (Cultural History of the Tamils); *Ingilandin Varalaru* (G. M. Trevelyns History of England —Transation); *Oxford India Varalaru Part III* (V. A. Smith's oxford History of India — British Period — Translation); Lakshminatha Bezbarua — Translation.

Thiru M. Karunanidhi: (Chief Minister of Tamil Nadu, Madras):

Born at Thirukkuvalai in Tanjore District in 1924. Early education at Thiruvarur Board High School; attracted towards politics even in his school days; joined the Dravida Kazhagam and organised the students movement of the Kazhagam in 1942. Later he left the Dravida Kazhagam with Dr. C. Annadurai in 1949 and is one of the founder member of the Dravida Munnetra Kazhagam. He is widely known as *Kalaignar*; a powerful orator, a prolific writer and veteran journalist; is the founder of 'Murasoli' a political Tamil daily and 'Mutharam' a Tamil monthly. He is a popular playwright; two of his political plays are: *'Thooku Medai'* and *'Udaiya Suriyan'*, he has written scripts for a number of Tamil films which has won mass appeal. *Thenalaigal, Kuraloviam, Mani Magudam, Pazakkoodai, Arumatha Kadunkvaal*, are some of the books written by him which are very popular among people.

Kerkar Kesarbai (152, Paras, 2nd Shivaji Park Road Bombay-28):

Vocalist. Born in 1892 at Keri, Goa; daughter of Sakharampant Kerkar and Bhimabhai Kerkar; her intense love of music was evident even as a child; at the age of eight her earliest music lessons began under Ustad Abdul Karim Khan in Kolhapur. " The next 19 years or so were a period of frustrations and disappointments because bad luck seemed to pursue all her attempts to learn music.

She had to go from place to place in order to learn music". At last she decided and became the disciple of Ustad Alladiya Khan who was called "Gayan-Maharishi" in Maharashtra. The Alladiya Khan Gharana is perhaps the most difficult to appreciate among the various charanas or styles of khayal-singing. It was not easy for Kesaribai to be accepted as the disciple of Alladiya Khan. Once he accepted her as his pupil in 1921 and realised her sincerity of purpose and love for music he began to devote all his time and energy to train her properly. Kesarbai was subjected to very rigorous training for a long time. As a result of all her labours she gained recognition and her fame spread far and wide. "Her voice stands out as an example of what voice-culture can achieve". "The charm of her music lies not in any expressiveness or feeling but in the perfect precision of her swaras, *tal* and *bol-combinations*, an almost mechanical perfection as her detractors put it . . . Kesarbai's carefully assembled clusters of note-combinations have been likened to 'precious gems spread out against a velvety background' . . . She takes a special delight in rendering rare raga combinations." The style of her music cannot be easily appreciated by all. "She has remained essentially a musician's musician". She received the Sangeet Natak Academy Award for Hindustani vocal music in 1953 and has been honoured as Padma Sri.

Misra Rathin (Doon Public School, Dehra Dun):

Contemporary painter. Born 1926. Diploma in Fine Arts, Government College of Arts and Crafts, Calcutta; professional painter and art teacher; has participated in several important art exhibitions in India and abroad; he had a British Council assignment at the Bryanston Public School, Dorset and thereafter toured Italy and visited Paris. He has represented Modern Indian art at London and Singapore. Recently he exhibited at the Lal Baradari Art Gallery, Lucknow his paintings covering a decade of his work, 1959-69. "It is impossible" observes the Lucknow Cultural Correspondent to *Cultural News from India* (May 1969, p. 33) to doubt the artist's sincerity. He is a genuine artist and an Indian at that. But he makes no secret of it that he has been influenced by his love of the great paintings of the world he has seen from Ajanta to the classical and modern Mexican . . . One can say he has tried to assimilate and recreate them by integrating various European *pre avant garde* isms. His subjects at home too carry the same flavour . . . His several landscapes lacked balance in

drawing and harmony in colour. He, however, failed at his modern pieces.

Sehgal, Amar Nath (Jangpura, New Delhi): Well known Sculptor. See *Bulletin*, 1958, p. 161; " Amar Nath Sehgal began as a painter. To-day he works only on marble or metal. His medium is expressionism. 'No form' he says, 'is without emotion'. He infuses feelings and emotions in whatever he does, painting, sculpture, poetry. He has published many poems and his bronze and marble bear the feel of poetry". "Since the Apollo-10 flight he had been working on a sculpture to represent man's conquest of the moon. He followed every stage of the Apollo-11 flight and produced a bronze sculpture which has all the fluidity and motion of man in space descending to earth after having plucked the moon out of the heavens". Feeling that the symbolic statue belonged to the men who performed the feat and the country and the people who made it possible he took the opportunity of President Nixon's visit to India and offered it as a gift to him and his countrymen. Mr Nixon and the Prime Minister, Indira Gandhi were greatly impressed by the beauty and the concept of the work. "In the moon man statue for the American astronauts he rises to a crescendo of achievement". (*American Reporter*, 27.8.1969).

SECTION VI: ARTS AND CRAFTS.

PATOLA OF PATTAN.

Just as a painter expresses his love of beauty on his canvas, the Indian weaver expresses in his art, his innate love for colour and design on the cloth he weaves. From the saffron-coloured skirts and blue veils of the Jatnis of Delhi, the glowing brocades of Banares, the exquisite Muslims of Dacca, to the rippling rainbow sarees of the South we see the enchantment of the weavers' art. Yet, to a student of aesthetics, nothing appeals more than the Patola of Pattan, an art fabric of Gujarat, the place long marked for its excellent weaving and dyeing. Patola is a silk saree, given usually as a wedding present to the bride by her maternal uncle. This custom, in vogue in Gujarat and Kathiawar, is slowly becoming obsolete now owing to the rarity of the fabric as well as its high price. Being one of the most beautiful products of Indian handlooms and one of the most ancient and colourful of Indian textiles, the use of Patola is still popular among the discerning rich.

Patola weaving dates back to the Chalukya period and it is believed that this traditional art received great impetus during the reign of King Kumarapal in Pattan a place in North Gujarat. It was not an indegenous handicraft, but was introduced by the Arab settlers which was subsequently taken up by the weavers of Champanar, the ancient capital of Panch-Mahals, who settled down in Surat some time in the 15th century.

Since then this industry is in the hands of Hindu weavers, though they still depend upon the descendants of the Arab settlers there for the dyeing of the threads. It is a secret that the latter are not willing to give out to the Hindu weavers. The weaving itself is such a tedious complicated and difficult process that the dyers of the yarn are quite helpless without the weavers. They are mutually dependent on each other and this respective skill and secret are only imparted to the successors in the art. Hence Patola weaving is not widely practised. As compared to some 800 looms during the 15th century, Patola art is today confined to four or five families of the Salvi community.

The Patola is woven with warp and weft threads separately tied and dyed by the 'Bandana' or tie-dye-process. The dyer takes a little bundle of threads of the warp which has been dyed in the lightest colour found on the warp in the finished piece, and draws in pencil upon it some lines of measured distances, according to the pattern to be produced. Another person ties the silk along the space marked, tightly round with cotton threads through which the dye will not penetrate. It is then dyed in the next darker colour found in the warp and the process is repeated till the required colour is obtained.

The weft is then treated in the same way, in order that in the loom, when it crosses the warp, each of its colour, exactly comes in contact with the same colour in the warp. The little bundles of warp are next arranged in the loom by the weaver who takes the little bundles of weft, one at a time using each in its own place throughout the design. The work needs very concentrated attention and naturally weaving proceeds very slowly sometimes only nine to 12 inches in a whole week. The Patola is characterised by its superb colour harmony and decorative details. The colours are soft and yet rich and skillfully blended that they seem to flow into one another with a subtle effect. Another striking feature of the Patola is that the design appears the same on both sides of the fabric.

The chief designs used in the Patola of Pattan are of dancing girls, elephants, parrots, flowers, leaves, etc. In the Pattan Patola the pattern is laid sideways (facing the sides, not the ends of the saree) and the border stripes are carried within the field and portray a series of elephants, flowering shrubs, human figures and birds repeated in sequence and so placed that the feet are inward or towards the centre of the saree. The field colour is usually dark blue-green with the patterns in red, white and yellow.

Formerly, the whole saree was done in the Patola technique, but nowadays, however, the tendency is for a less elaborate style and the body of the saree is kept plain. Only the borders and the pallov are being worked in Patola work; even this costs Rs. 300 to 600. With the present trend in textiles swinging back to the old and the revival of ancient designs and technique it is to be hoped the art fabrics like the Patola will be restored to their original glory.

(Devi Krishnan in *The Hindu*, dated 16-6-68).

BALUCHAR TEXTILES OF BENGAL.

The Baluchars are the famous textiles of India, produced at Baluchar near Murshidabad in Bengal. Bengal is well known for its traditional Dacca muslins all over the world. While the Dacca muslins are purely of Indian origin and development, the Baluchars were the products of the commercial contacts of the East India Company with the local textile manufacturers of Bengal. As Murshidabad was the seat of power for the Establishment of the East India Company in Bengal, its influence was greatly reflected in the designs of the textiles. From the begeinning, the Company was responsible for the organisation of silk supply from Bengal to England.

Kasimbazar, the Company's Indian factory in Bengal, was of great commercial importance but subsequently it lost its significance because of French and Italian competition in rearing the silkworm in Bengal. Tavernier wrote of Kasimbazar in the 17th century, that "it finished 20,000 bales annually. But the silk carried from Kasimbazar by both Dutch and English merchants was of the coarse kind known as country wound and was suited for but few of English goods even then produced". Probably under such circumstances of keen competition, the English commercial people made earnest efforts during the late 17th and 18th centuries to improve both the quality of the silk and designs and as a result large industries were developed and the production of the beautiful Baluchars was the fruit of such efforts.

The following centres were prominently known for the production of European-inspired silk products: Murshidabad, Bogra, Bonkora, Midnapur. Among them were the Baluchars manufactured in the Murshidabad area at Baluchar, Mirzapur, Khagra and Islampur. Besides these four principal centres, there have been hundreds of villages weaving Baluchar textiles.

It appears that the Company merchants used to supply the design books. A sample of a book is still housed in the Indian Museum, Calcutta, which contains the written orders given by the British merchants. Even prior to this, some indigenous silk industry must have been existing in India and the local products were improved upon with figural and floral motifs.

Apart from Baluchar, Bahadarpura was an important centre, probably because it was 'from there that the renowned Baluchar weaver, Dubrej, hailed. Many wealthy Jain merchants lived in these areas and so many of these Baluchars depict the Jain motifs.

As regards the weaving, it is stated that "as a rule there are two nakshas for the borders, two for the buts, two for the Anchala or ornamental end pieces and one for the beginning and finishing up. For rich designs, as many as 14 nakshas are sometimes employed. A piece 5 yards long and 42 inches wide can take as long as six months for a weaver and his boy to weave".

The Salar Jung Museum has in its possession three Baluchar textiles, which are of high quality and superb workmanship. Among them are two saris, with the pallus having figures seated in chariots and wearing the costume and ornaments of the period. The remaining portions of the sari are decorated with buts or flower motifs. The influence of Jain miniature paintings may also be found in these textiles.

Besides these, there is a small rectangular pallu piece of a sari with figures in chariots and blossomed plants, apparently of an earlier period (i.e.) 18th century.

These Baluchars are very important in the textile history because of the impact of the Company on textiles produced in India. These pieces were produced at a place where the world-famous Dacca muslims were produced. But owing to the patronage of the Company of textiles of their taste, the Dacca muslins went to the background and became at last extinct, with the result that the Indian weaver lost his originality and became a slave to foreign influence.

(G. G. Krishnaiah in *The Hindu, dated* 20-4-1969.)

LEATHER SHADOW PUPPETS

Puppetry has been one of the earliest forms of entertainment in India. It is an ancient form of the Indian theatre. But puppets were also found in old Egyptian tombs, in Chinese religious ceremonies and in Indian magical rites. It is thus difficult to trace the origins of puppetry. Some scholars consider the puppet-show to be the most ancient theatrical mode especially in South India from where perhaps the term "Sutradhara" of Sanskrit drama originated. Puppetry is called "Sutrabommai", "Gombayata", 'Bombalata' 'Pavai Koottu' and 'Khat Putli". It is mentioned in Prince Ilango Adigal's Silappatikaram as one of the eight dances of the Goddess Lakshmi. Tiruvalluvar, the great Tamil poet, in his *Kural,* says that a man who has no sensitive

conscience is "like marionettes moved by strings". Leather shadow puppets have been referred to in the *Tilakamanjari* as the art of cut-out figures. Bana in his *Harsha charita* also refers to puppetry. In a work, written by the poet Arul Nandi Sivachariar around the 13th century A.D., occurs this passage: "......*the inner force of man which kindles him to do many things, just as a dancing leather puppet and wooden marionettes are controlled by the man who holds the strings*". It is not known what exactly was the shape and feature of the ancient leather shadow puppets. But it was in Andhra Pradesh and Kerala that the leather shadow puppets found their home. History records of royal patronage extended to leather shadow puppeteers by the early Pallavas, Chalukyas, Kakatiyas and Satavahanas. The leather puppets are mostly in black and white, like those found in the Far East. In Andhra, they are all in brilliant hues, very reminiscent of post-Jahangirian Moghul grandeur. There is a fantastic fusion of Hindu, Muslim and Christian cultures in the leather shadow puppets of the early 18th century.

The costumes and jewellery are very similar to those worn during the Moghul period and also found among the Kuchipudi dancers of Andhra. The characters sport a variety of headgear and hair styles. Highly decorated Moghul footwear, heavy Dutch sabots worn by East India Company soldiers, or footwear worn by the Portuguese and French soldiers who had come to India during the early 17th century—all these find representation. Some characters are seen wearing striped bloomers, tight coats, with pockets and stockings. There is a bold mark of nama on the forehead of male characters revealing the spread of the Vaishnavite Bhakti cult. There is also considerable influence exerted by the Kuchipudi school which is reflected in the costume, jewellery and headgear. The female characters appear in long plaits with most fascinating and intricate headgear. Sita looks a combination of a Moghul princess and a Kuchipudi dancer.

How they are made—The people readily accepted the bedecked characters of princes and saints of the famous epics without the slightest trace of fanaticism. If this special characteristic appreciation had not been displayed, it would have been impossible for this art of leather puppetry to have survived at all. The plays were mostly from the epics, the Ramayana and the Mahabharata, and from the Buddhist Jataka tales. The puppets are made of skins of goats, deer and buffaloes. The skin is processed with indigenous herbs and oil and then beaten until it becomes translucent. This process was very

closely guarded as a secret and even today it is known only to a few families. The figures are then cut out neatly. The arms, legs and sometimes the necks and hips are joined to facilitate movement and to produce the required dramatic effect. The bamboo sticks fixed right down the centre of the puppets are held by the puppeteers before manipulation. Separate bamboo sticks are attached to the heads, arms and legs. Minute and very intricate holes in different shapes are punched to make the most fantastic patterns to design the costumes and jewellery. One cannot but admire the deftness with which these beautiful patterns are created. Indigenous colours of red, blue, green and black are used to symbolise and distinguish the various characters. The measurements of the puppets and the colours used are strictly in accordance with the principle laid down in the sastras.

Elaborate Puja

Puppet plays are staged during the month of February, March and April to celebrate the coming of spring. They are performed in front of a temple to propitiate the village deity and invoke its blessings for timely rains. There is an elaborate puja before the commencement of the play. The leader and his assistants are taken in procession from the temple to the place where the play is to be performed. He then carries with him a lamp lit from the sanctum sanctorum of the temple. The leader lights the other torches with this light and the whole screen on which the puppets come to life is illuminated. The footlights are made of split coconuts with cotton wicks and oil. Silhouettes of the puppets appear on the white screen, displaying, most effectively, their colourful grandeur. It is said that "the image of Hanuman with his red face appeared with a green loin-cloth and a crown of gold and emerald". You enter a world of magic as the puppets come to life and move with great nerve and vigour across the screen, while the story-tellers sing and dance behind the curtain. The entire family joins in staging the show. Men lend their voices to male characters for dialogue and singing, while women handle the female figures. For dramatic effect there are chorus songs, war-cries and other sound effects to produce thunder and storm. The "Tolu Bommalu Ātta", as it is called in Andhra, had spread all over the South and is known as "Togalu Bomme Ātta" in Karnataka. History records of some Vanarasa family of Maharashtra who had contributed a great deal to popularise leather shadow puppet plays. Even today there is a certain amount of Maharashtrian dialect in the dialogue.

In Karnataka, leather puppets were found in Kolar and Chitaldrug. It is said that festivals of the temples, functions or jatras were incomplete without leather puppet plays. A group of puppeteers are still reported to be attached to a Hanuman temple in the Gosbala village of Belgaum district. Unlike those handling marionettes who are Brahmins in South India, leather shadow puppeteers are a nomadic clan known as Kille Ketas. They are very similar to the Bhats of Rajasthan who are also nomadic. The Kille Ketas were never affected by religious dogmas. They were always allowed to enter the temples and perform plays. All the musical instruments are indigenous. The drone is improvised with a broad-mouthed vessel with little water in it and a jowar stick fixed in the centre. When the player moves his finger on the stick with his wet palm, it produces a droning sound. The *dhol* is a mouth organ made of a holoow jowar stick with one end sealed with spider's web and a hole at the centre. The peculiar sound of a war-cry is created when the artiste blows into this hole.

Need for revival: The art of leather puppetry had spread all over the South and influenced countries like Siam and Indo-China, and the islands of Java and Bali. Much of Indian culture spread to the Far East during the reign of the famous Chola King, Gangaikonda Chola (A.D. 1022 to A.D. 1042). His empire had extended to all these Far-Eastern countries. Even there, the themes were essentially drawn from the Ramayana and the Mahabharata. Strangely, these puppeteers are invariably Muslims. Leather puppetry is receiving a good deal of patronage in all these lands. But in India no efforts have been made to revive this much-treasured folk art, which is the most ancient form of our theatre. A few puppeteers are scattered here and there, living in abject povery. Unless something effective is done to revive the precious art, the few surviving artistes will pass into oblivion.

(Saradadevi in I.W.I. dated 2-2-69, pages 18-20)

INDIAN DRUMS

The resonance of Siva's damaru is captured by the sky and the earth and out of the resonance is born speech. Siva is Vagisa, Lord of the word, and the word pervades space like the sound of his drum. And the word and the drum are one since they both convey a meaning, a message. Siva's mount Nandi is the greatest drummer of them all. A bull beating the drum is not absurd, for this bull Nandi is all energy, all power, and he lends tempo to his master's vibrant tandava dance. The rise and fall of his maddals

express the acts of creation and dissolution, the cosmic tala of day and night, of birth and death, of birth and death again. Nandi is not the only ancient drummer. There was the demon-king Bana. Banasura had a thousand hands and he beat his drum with these thousand hands. A thousand hands beating like a thousand arms of the sea lashing the earth—it was like the roar of a pride of lions splitting the primeval forest, the trumpeting of Airavata when Indra hurled his thunderbolt at Vritra. When Bana tapped his drum with demonic fury, a storm raged, the skies burst open and the gods came out to hear the reverberations. The whole earth woke to the crazy overture of the asura, to be bound and enthralled by the magic beat.

The village drummer from Ladkah or from Nagaland is no Nandi or Bana. He hasn't studied the technique of laya under masters; but he too rouses, he too creates passion by his rustic skill. He has a message and it is immediately understood. Whether it is in the wheat-fields of the Punjab, the rice-fields of the Godavari valley, or the hills of Maharashtra, the drummer quickens the tempo of life. Folks rise from their sloth, from their dream; they feel the bounce of life and they dance. The village drummer is ignorant of Ada talam and Adi talam and of Edtal and Tintal, but he succeeds in having his say, the juggler and the street player, for example. How insistent, pressing are their beats. Even grown-ups come out of their homes to watch the fun. The drums proclaim that some show is on. That is what even Nandi's drum proclaims: that a great show is on the summit of Kailasa.

Among our classical musicians today there are artistes who can match the skill of Nandi. They say Palaghat Mani Iyer is a latter day Nandikeswara. He is no mere wizard with his mridangam; there is of course great intricacy in his art, but it is not the intricacy that impresses. For Mani Iyer does not merely beat the drum; he produces music from it and it is rapturous, ecstatic music. In the North they split the mridangam in two and got the tabla. Samta Prasad, Alla Rakha and Chatur Lal—what a wondrous world of sound such men create by beating on the parchment! It is a surge of notes that is like the roll of the sea. *Ta dhin ta—Ta dhin ta — Ta dhin ta: Ta ti nam tom — Tadimi takkita tam.* It is speech, articulation, reduced to the bare elements. Our drummers are so dextrous that they can create poetry by tapping a mere mudpot, a ghatam. The ghatam vidwan of the South with his mudpot placed in his lap looks a comical figure; he appears

doubly pot-bellied. But listen to the clear sharp notes he produces from a hollow lump of baked clay. In effect it is a staccato interpretation of the vocalist's recital. The tavil is a massive drum accompanying the nadaswaram. It is loud and vigorouus and so it must be for the nadaswaram is meant to be heard by a whole village, a whole town.

Go to Kerala if you wish to be exposed to a vast range of percussion. There are families devoted to the playing of drums; they are called Marars, and they beat the drums for Kerala's numerous temple deities. Amid an orgy of vegetation there is an explosion of drum-beating: here is richness of nature and richness of sound. Some fifteen or twenty elephants are lined up and the drummers take up positions in front of them and beat their chendas. Five thousand spectators nod their heads and, it is said, even the elephants express their annoyance if the drummers make a mistake in the time-interval. It is the chenda that so dramatically heightens the vira, raudra and bhayanaka moods in a Kathakali performance. The maddala and the timila have their place in the panchavadyam band. The panchavadyam is an invo-
whole world seems to come to a pulsating end when the drums rise
cation to the deities and the gods and goddesses of Kerala glory in its rhythm. They too seem to go in step with the sonorous beat of the maddala and the rapid-fire chattering of the timila, and the whole world seems to come to a pulsating end when the drums rise to a crashing crescendo, with the blowing of conch-shells announcing loudly the divine presence.

The drums beat all over India under its many skies. They beat for man and god; they speak of the simple joys of the peasant and the studied delights of the connoisseur. Above all they express the rhythm of life, the rhythm that is India amidst all its wealth and poverty, all its joys and sorrows. (R. G. K. in the I.W.I. Vol. XC. 29 dated July 20, 1969).

SECTION VII: FOLK AND OTHER ARTS.

HIMALAYAN ART.

Between the giant arc of the Himalaya and the plains of the Indus and the Ganges run a series of lesser mountain ranges. descending in altitude from 5,000 to about 1,000 metres and separated by high plateaux and deep valleys. In the temples and monasteries scattered throughout this remote region are preserved many masterpieces of Buddhist and Hindu art which are almost unknown to the world outside.

Madanjeet Singh, an Indian art historian, painter and photographer, has spent many years visiting these shrines and, in the course of 35 expeditions in this region, has collected over 700 photographs of unique value. A number of these are reproduced in *Himalayan Art,* *a 296-page volume containing 140 colour plates and 40 black and white sketches, which has just been issued as the first title in the new series of *Unesco Art Books.*

Apart for the unusual interest of the works represented and the high quality of the reproductions, this volume is of exceptional value in that it offers a historical study of the art of six regions lying south of the Himalaya mountains, between the Indus to the west and the Brahmaputra to the east: Ladakh, Lahaul and Spiti, the Siwalik ranges, Nepal, Sikkim, and Bhutan. The artistic development of each area and the stylistic and technical characteristics of the art are described and placed in the context of the culture of the region and of the development of Indian civilization as a whole.

For the Himalaya exercised a powerful influence on this civilization from the very beginning. The semi-nomad pastoral peoples who made their way into India over the north eastern (western) passes during the second millenium B.C. were deeply affected by these mountains. "Profoundly impressed by the extremes of climate and the harshness of changes of altitude, by the heat and cold, wind, rain and storm, they invested these benign and destruc-

*Macmillan and Company Limited, London, 1968. 12 guineas. New York Graphic Society $ 35.

tive natural powers with personalities. In this way emerged the Indian gods of the elements, for example, Agni (fire), Surya (the sun), Vayu (the wind) and Indra (the sky god)." These deities of the *Vedas* gradually gave way to the Hindu gods Brahma, Vishnu and Shiva. Shiva took on the attributes of an ancient mountain god, the Yogi of the Himalaya, and became the object of a special cult as Lord of the Mountains and Lord of Beasts. A remarkable sculpture in the Siwaliks, dating from the 14th century, depicts him with five heads, rising one above the other like snow-capped mountains and tipped with red as though suffused by the rays of the rising sun.

But not all Himalayan art is of Hindu inspiration. Prince Gautama, who later became the Buddha, was born in Nepal in the foothills of the Himalaya, in the year 567 B.C. And the earliest surviving Buddhist monuments, built throughout India during the reign of King Ashoka in the Mauryan dynasty (273-232 B.C.), recall the mountain origins of the religion. The *stupa*, a hemispherical shrine representing the funeral mound of the Buddha, was identified with the mythical mountain Meru; the pillars erected by Ashoka in his extensive empire symbolize Mount Kailasha, and the famous lotus flower motif in Buddhist art is associated with the sacred lake Manasarovara, " the most excellent lake of the mind ". The majesty of the mountain peaks and the limpidity of the lakes that mirror them have always played an important part in Buddhist meditation.

The earliest phase of Himalayan art reflected two great civilizations—those of the Kushans and Guptas. The Kushan Empire,* in 1st and 2nd centuries A.D. stretched from the borders of China to those of Iran and from the Aral Sea to the Indian Ocean. It left the first and some of the finest images of the Buddha, who until that time had only been represented by symbols. The Gupta period (4th to 6th century) in the north of India has been called the golden age of Hindu and Buddhist art. The vast Hindu pantheon was systematized in accordance with strict rules: " Each of the forms of each of the gods is assigned special shapes, special colours and special attributes to hold ... and all holy images have to be made to exact specifications ". Buddhist art devloped along similar lines, and images of the Buddha had to conform to the same principles.

*See *Unesco chronicle*, Vol. XIII (1967), No.7-8, Page 278.

Kushan artists fleeing from the Ephthalites, or White Huns, sought refuge in the upper valley of the Indus in Ladakh. Their influence and the influence of the Gupta artists can be seen in the various statues of Buddha in stone or bronze the oldest dating back to the 5th century, which are remarkable for their purity of line, harmonious proportions and serenity of expression. The drapery gives an effect of transparency, revealing the lines of the body, the face is a perfect oval, " the eyes are shaped like lotus buds or petals, the lips have the fullness of a mango and the brows the curve of Krishna's bow ". There is perhaps a local tendency to lengthen the eyes, to give a certain heaviness to the lower part of the face and to broaden the shoulders and torso.

In Kashmir, Gupta influence give rise in the 8th century to a highly stylized art. Vishnu is represented in a hieratic posture with a serene expression, riding on or crowned with the sun eagle Garuda, encircled by the serpent Ananta, holding in his four hands the lotus, the conch shell, the ploughshare and the pestle. At this priod, the terrifying symbol of the man-animal already begins to appear in the reliefs: Varaha, the boar and Narasimha, the lion.

The art of Nepal, further to the east, first developed in the 3rd centrury, reaching its peak between 467 and 621. From the beginning, the style is marked by the fullness of the forms, the simplicity and vitality of the carving and the majesty of expression. During the best period, the scenes depicted in the reliefs are crowded with figures, who seem to move about freely and elegantly, recalling the rhythm of a dance. Vishnu covering the whole universe in three strides makes one think of Nijinski in the *Spectre of the Rose*. The Buddha and other Buddhist figures, while conforming to the classical precepts of construction, also seem pulsating with life, as if caught by the artist in a moment of mystical ecstasy. Towards the end of 7th century, the forms tend to become more rigid and heavy. To create an impression of grandeur, the artists began to carve massive figures with a consequent decline in delicacy of expression.

Gupta influences took longer to penetrate the north western regions of Lahaul and Spiti, coming by way of Kashmir. The renaissance in art which occurred during the 9th century produced elegant and slim figures of goddesses with an alluring, cruel expression: an example is the painted clay sculpture *Marichi Vajravarahi* in the Gemur monastery. In the Siwalik ranges, to the south west, a severe, somewhat rustic style developed in the 5th century. The artists' preference was for the ferocious deities: Shiva accompa-

nied by Nandi, the bull; Karttikeya, son of Shiva and protector of the high mountain passes, depicted with six heads.

The post-Gupta period of Himalayan art was marked by the increasing influence of the kingdom of Pala in the north east of India (770-942). The Pala school of art is characterized by its taste for mannerism and ornamentation. In representations of the gods, the body became elongated, almost serpentine, with a tiny head and a three-pointed crown. This Pala influence was particularly marked in the Siwaliks and Nepal. Nepalese figures, however, retain a sense of proportion: in the *Nativity of the Buddha* (10th century), Maya Devi, mother of Gautama, is shown in a perfectly natural posture, supporting herself on the branch of a tree.

In the 12th century, Muslim influences began to predeminate in northern India. Buddhist and Hindu artists fled to the monasteries of the high valleys and there perpetuated and handed on the old traditions. With no new source of inspiration, they were usually content to reproduce the conventional subjects without any modifications. But a few innovators set out to achieve new effects by adding complicated, intense and tragic elements, and many astonishingly fresh and original works resulted.

The images of gods and goddesses, as if drawing sustenance from the unfamiliar soil, began to proliferate new features: eyes appear on their forehead, on the palms of their hands, sometimes over the whole surface of their bodies; their heads multiply to produce other heads, one on top of the other or side by side; arms grow like spokes of a wheel around the body. In other images, the face becomes a grimacing mask, with protruding eyes and lips drawn back, or takes the form of an animal's muzzle—a wild boar, yak, lion or tiger. Among these grotesque creatures whose terrifying aspect was intended to warn off enemies and evil spirits, the figure of Ganesha the god-elephant, strikes a more peaceful and even humorous note, no doubt inherited from Buddhism.

The exuberance of the artists is given free rein in the reliefs in a profusion of ornamental motifs: leaves and scrolls, crowns of mythical animals, and secondary figures animated by a " turbulent dynamism ".

The art of the wall painting, which appeared in Nepal around the 14th century, derived directly from sculpture. The subjects and

the composition are similar: a cntral figure, depicted in a ritual pose, is surrounded by a " court " of accessory figures treated with greater liberty. The technique was extremely simple: " The wall was first covered with two or three layers of slaked lime mixed with water and animal glue, and the surface ... was then polished by rubbing it with a smooth substance ... The figures were traced in black with soot from oil lamps, always beginning with the central figure ... The colours, mainly from mineral sources, were then filled in ... " By the 16th century, Nepalese painters enjoyed widespread popularity and prestige.

But the style of painting which began to prevail in the Himalaya in the 17th century derives from other sources. There is a prefiguration of it in the post-Gupta art of Kashmir and Ladakh, for example in the wall painting of the monastery at Alchi (11-12th century). Here, the fresco style was based on that of the miniature in many cases the paintings were simply enormously enlarged reproductions of miniatures. The main subjects were episodes in the life of the Buddha or of other legendary or divine persons. But over the next few centuries artists began to depict scenes of life at the court or of battles using religious symbols for purely decorative purposes, often in the absence of any divine personage in the composition. In the Siwalik ranges, the Kangra renaissance (18th cetury) marks the development of a style of painting, influenced by the Moghul miniatures, in which scenes of life among the nobility are portrayed with delicacy and sensitivity. Even the gods are affected by this humanism, their features and attitudes aequiring the charm and simplicity of mortal beings.

Around the 17th century, Sikkim and Bhutan developed their own schools of art. Artists in Bhutan began making large clay statutes, covered by sheets of metal, in the purest traditions, of Hindu art. But Tibetan and Chinese influences were also considerable. The inhabitants of these regions practised both Hinduism and the Tantric version of Buddhism, in which rites and magic formulas play an important role, as well as the Siddhas, followers of a Tantricism who have acquired supernatural powers and who hold a previleged position in local iconography. Mongol Shamanism left its imprint on the extraordinary *Court of Chhoikyon* a large wall painting in the Wangdu Phodrang monastery in Bhutan depicting misshappen forms of demons, black musicians, witches, ferocious animals, etc. By contrast, the Sinon monastery in Sikkim offers the moving image of the Bhutan Princess *Pedi Wangmo* in what is described as an attitude of " royal ease ", and the sober spirituality of Arhat Nagasena, a Buddhist apostle. In the 18th century, the

art of Sikkim made increasing use of folk imagery: its hallmarks are freshness of inspiration, spontaneity of expression and vivid colouring. An outstanding example of this folk art treatment of a religious subject is the wall painting in the Lachung monastery showing the captured demon Yama, being dragged away by Yamantaka, keeper of hell, in which the style is reminiscent of Chagall.

In this volume, Madanjeet Singh describes and illustrates the evolution of Himalayan art over a period of fifteen centuries, ending just before the contemporary period. The rich artistic traditions of these isolated valleys, legacy of a civilzation several thousand years old and constantly revitalized by new sources of inspiration, have maintained their vitality. And in the words of the author, "like the hundreds of gods and goddesses of the Hindu and Buddhist pantheons who aspire to the same divine ideal, these works of art express a magnificent unity in diversity". (Vladimir de Lipski in *Unesco* Chronicle, March 1969, Vol. XV No. 3).

INDOLOGY IN THE GERMAN DEMOCRATIC REPUBLIC

Many events are taking place, and many publications are appearing in the German Democratic Republic, in honour of Mahatma Gandhi on the occasion of his centenary.

In order to understand the historic part played by Mahatma Gandhi in the decisive period of the national liberation movement, and to assess his significance for the present, the combined efforts of all specialists in Indology are needed. In his personality you find the best and in part the most ancient traditions of India, continued in a unique synthesis. Gandhiji is the last of a long line of Indian social reformers, whose selfless dedication served the masses of the Indian people during the Bhakti Movement, and at the same time stands at their head.

This formed the context of the lasting impact of traditional ideas and awareness which Gandhiji shared and which influenced his social and political views.

But at the same time, Mahatma Gandhi was one of the most significant leaders of the anti-imperialist liberation movement, led a mass movement of hitherto unprecedented proportions, and had a decisive influence on the development of its organisation in the form of the Indian National Congress.

It must be added that Gandhiji was working in India at a time when the process of social and political differentiations within Indian society was developing, and new social forces, such as the working class movement, entered the political scene. This was also the period when the attraction of Socialism, enhanced by the example of the successful construction of Socialism in the Soviet Union and the upsurge of the international working class movement, was growing significantly.

But the effectiveness of Mahatma Gandhi and his views, which extended over every field of economic, social, political, cultural, and intellectual life, are not restricted to his lifetime. Their influence has continued into the present, and is such that they continue to be appraised and debated. This means that an Indologist naturally has to be familiar with the complicated and intricate problems of development in present-day India.

Since I hope to show the variety and richness of the various aspects which have to be taken into account in paying tribute to Mahatma Gandhi, the question inevitably arises as to how far Indologists in the GDR are equipped for the wideranging task To answer this it is necessary to give a short survey of the development of Indology in th GDR.

Fascism in Germany left in its wake in 1945, not only material ruins but a profound spiritual void and chaos. A new begining was needed throughout. In the eastern part of Germany, which was later to become the German Democratic Republic, the antifascist democratic forces, eager to reconstruct, tackled the difficult job of laying the foundations of a new peaceful and democratic Germany.

In the field of Indology, too, there existed a similar, difficult situation. A large number of institutes had been destroyed, libraries either destroyed or dispersed in the confusion of war, the academic chairs nearly all abandoned. But in the reconstruction of this field of study there was at the same time possibility of reviving the great humanist traditions of classical German Indology and of continuing them. Great Scholars like Franz Bopp, Christian Lassen, Max Muller, Otto Boethlingk, Hermann Jacobi and Heinrich Lueders were responsible for the high international reputation of German Indology. Yet, notwithstanding their great scientific achievements, their activities, restricted largely to ancient India, and within this field, to the study of language, religion, literature, philosophy, and history, were not sufficient to meet the needs of the present day.

India was not only a country with an ancient and rich culture. Prepared by its long, bitter and heroic anti-imperialist struggle for liberation under the leadership of Mahatma Gandhi, and after its liberation from colonialism, it rapidly and increasingly became a significant factor in world politics. This led to the urgent demand to make the development of modern India a central topic of research and teaching. In the academic institutions the conditions for this were not very favourable. A new, young generation of Indologists had to be trained, which would be able to tackle this complicated task. They were able to lean heavily on the advice and knowledge of some far-sighted scholars who belonged to the older generation of Indologists, such as Walter Ruben, Friedrich Weller and Heinz Mode.

But the renaissance of Indology in the GDR was significant from yet another point of view. The political and social conditions in the GDR, were the basis for the construction of socialism as created under leadership of the working class together with the other working people, made it possible to unite Marxist Indology, which had already been in existence for one century, with the best traditions of classic German Indology. Combined with this, there was the unequivocal support of the GDR for the anti-colonial liberation movement, which is a basis of Socialism, and for India's anti-imperialist policy of peace.

As a result of the synthesis of both movements in German Indology on the basis of historical materialism, Indology in the GDR developed into a complex science which studies the whole historical process of the development of India in all its manifestations, from pre-history and ancient history up to the present day.

As a result of this development, the necessary specialisation by Indologists was at the same time accompanied by a process of integration. Workers in the various specialised fields collaborated more and more, in order to analyse and summarise the complex problems and complicated events in the past and present in India, on the basis of cooperation.

Several significant centres of Indology have emerged in the GDR. Even from the point of view of size these differ essentially from the traditional Indology institutes. Whereas before, it was customary that one professor in each University, with one assistant, who at the same time was his potential successor, taught Indology as a subject, and could only count on having single students, we now find in Berlin, Leipzing and Halle whole institutes in which a collective

of specialists is engaged on research and teaching in Indology. Whereas earlier there were only individual students, now groups of about 10 students each year begin their studies.

Besides these university institutes an important centre of Indology is housed in the German Academy of Sciences in Berlin. In this case it is a pure research institution which concentrates on historical research, especially in the ancient and modern history of India. Problems in the economic development of India are studied at the Institute of Economy in Developing Countries, in the College of Economics in Berlin, while matters of foreign policy are appropriately the topic of special study at the Institute of International Relations in the Walter Ulbricht Academy of International Law, in Babelsberg, Potsdam.

The fact that these centres of Indological research are being mentiond here does not mean that there are no Indology institutes at the other universities, such as Jena, Greifswald and Rostock, where specialised aspects of Indology are studied, mostly within comparative linguistics. Let us now take a brief look at the more important aspects of Indology in the GDR.

Works on Ancient India have an important place. In this connection it ought to be mentioned that the German Academv of Sciences in Berlin, with its world-famous collectton of linguistic and literary fragments found in excavations by German expeditions in Turfan, possesses a unique treasure of records of ancient; in some cases now extinct, cultures of Central Asia. Among the tens of thousands of fragments of texts there are also numerous Sanskrit texts, which in the past few years have been published almost in their entirety.

Of course Sanskrit studies are still going on. Dr. Klaus Mylius of Leipzig has written on " The Social Conditions in India according to the Satpatha-Brahmana ", Dr. Johannes Mehlig of Halle wrote his dissertation on the subject of " Siva and Siva Worship in the Mahabharata", and then went on to write "Studies in the Genesis and History of Ordeals in Ancient India." Besides these examples of works by the younger generation, there is the monumental life's work of Professor Friedrich Weller of Leipzig, with his pioneering scientific works in the field of Sanskrit and Tibetan studies.

There are numerous works on the history of Ancient India. Professor Walter Ruben of Berlin with his numerous and extremely many-sided works deserves special mention. Besides research into literature and philosophy he devotes his attention especially to the

problems of socio-economic development in Ancient India, using with considerable success the comparative method. It was largely due to the efforts of Professor Ruben that after 1945, in the GDR, as mentioned earlier, the classical Indology developed into a Marxist Indology which incorporates all aspects of Indian history and culture, past and present. A summary of his life's work, as far as it deals with Ancient India, is to appear in a five-volume book entitled "The Social Development of Ancient India", in which the relations of production, the State and legal system, religions, philosophy and literature are systematically dealt with. Some of his former students are working on the development of manual labour and trade and on Agriculture in Ancient India, basing their research on Kautilya's Arthasastra.

The work of the Senior of German Buddhist Studies, Professor Friedrich Weller, who despite his advancing years is still full of vigour, is in a way being continued by the Buddhist Centre in the University of Halle, led by Professor Heinz Mode. The "Bibliography of Literature on Buddhist Topics published on the Territory of the GDR since 1945", a publication of the Buddhist Centre ,is a proof of the intensity of research in Buddhist studies in the GDR.

A lasting influence on the development of a group of historians working on medieval and modern India, was Professor K. M. Ashraf, who worked as Visiting Professor at the Humboldt University in Berlin. It was partly at his instigation that Karl Fischer wrote his recently finished dissertation on the subject of "Gujarat in the first half of the 17th Century."

The scope of research into more recent history extends from the time of Ram Mohan Roy (Dr. R. D. Jung, Berlin), through the Great Rebellion, 1857-1859 (Dr. D. Domin, Leipzig) and problems of the national liberation movement, for example, "The Punjab in 1907-8" (Dr. H. Meier, Berlin) and "The Formation of the Revolutionary Wing of the Indian Working Movement" (Dr. A. Kafner, Berlin) up to research into the Indian Policy of Fascist Germany (Dr. G. Selter, Leipzig). Dr. H. Krueger (Berlin) has written on "Rabindranath Tagore and the Indian Revolutionary Movement Abroad 1905-1918" and published, among other things, the memorial volume "Kunwar Mohammad Ashraf, an Indian Scholar and Revolutionary." Sociological research is also being carried out.

There is particular interest in the problems of the development and spreading of progressive ideas in the discussion of traditional thought in recent Indian history.

As an example of works on problems of modern Indian philosophy (of which a survey, "History of Indian Philosophy" by W. Ruben, has already been published) is the dissertation of Dr. H. Ruestau of Berlin: "The Philosophical Conceptions of Swami Vivekananda and Lokmanya Bal Gangadhar Tilak."

From amongst the works on economic science we may mention a book by Dr. Faulwetter and Dr. Stier "Reproduction Process and Foreign Trade in India."

Inevitably there is linguistic research, since this is a precondition to good language teaching. In the GDR at present, besides Sanskrit, Pali and Persian, the modern Indian languages Hindi, Bengali, Tamil and Urdu figure in research and teaching The teaching materials required are produced in the GDR, for example, 'the ""Grammar Guide to Hindi" by Dr. Margot Haelsig, Leipzig.

Literary studies, apart from W. Ruben's three volume work on the contemporary novel, concentrate above all on Hindi prose and verse and on Tamil literature (Dr. H. Anton, Berlin).

This brief survey of the work of Indologists in the GDR indicates a certain concentration on particular fields within Indology, and shows that the conditions are favourable for a scientific approach to the wide-ranging topics of the joint Colloquium "Tradition and Progress in Modern India" to be held on the occasion of the Centenary of Mahatma Gandhi—(By Dr. Horst Krueger in *Democratic Germany,* Vol. IV, Nos. 16 & 17, dated August 15, 1969 and September 1, 1969.)

A DAUB OF PAINT ON A CANVAS, AND THEY CALL IT ART!

"Genius it is said, "is akin to madness". Modern painting is either the work of some sort of genius, or it is sheer madness. Not only many of the lation, "Modern painting", but also its creators are, or have been, eccentrics in life. Vincent Van Gogh was the father of Impressionism. A flightly butterfly playfully nibbled at his right ear cooing, "My, what lovely ear you have!" Van Gogh went to his room, cut off his ear, packed it in a box, and parcelled it to the girl friend as a gift of love. Then he painted a self-portrait, with a mutilated ear and bandaged head, which has become a masterpiece. What madness! But greater madness seems to have got hold of to-day's art world under the guise of "Modernity".

Modern means 'Of the present' or 'Just now'. But Modern painting includes cavemen paintings lost in the foggy past and the latest infantile doodlings exhibited and sold at fancy prices. 'Primitive Expressionism', 'Abstractionism', 'Dadaism', 'Surrealism of the Soul', 'Childish Imagination', 'Rural Revivalism', 'Cubism', 'Surrealistic Impressionism', 'Provincial Realism', 'Pop Art', 'Collage' and so on, are some of the names given to works of modern artists, who seem to have mutilated and flouted every principle and tradition of painting in many cases. No wonder, many an art lover who visits a present-day exhibition of paintings often declares, 'My child could paint better pictures!"

The philosophy of the modern artist is a devil-may-care jib at the common man's ideas of painting. To him, paintings should represent and portray the true chaos of the world. The onlooker, however, may feel that it is the mental and moral chaos of the painter himself that gets portrayed through a jaundiced vision. He is considered to be painting what he "feels", and, more often than not, he may paint a stone and call it bread, and sketch a scorpion and call it an egg!

"Take it or leave it", is the non-chalant attitude of the modern artist. "There is no need for talent, and every object can be used to express one's artistic concept" is the dictum of the modern artist. Apart from the paintings, the title under which many a painter hangs his picture makes it easier for him to get away with a jeer at the outside world. Many call their handiworks as simple "Painting". "Drawing", "Composition", "Mood", "Symphony!' At a recent exhibition, a piece of paper burnt out in the middle by a lighted cigarette, was exhibited as a modern painting! If such a picturue is supposed to evoke any "intellectual appeal", as most modern paintings are said to, then the intelligent are aghast.

Monkeying with art.

What a lot of atrocities and monstrosities are being perpetrated in the name of Modern painting! A Swiss, named John Tinguily, exhibited ,in the Museum of Modern Art in New York a painting by an electronic painting machine. Computer Art has brought fame and fortune to computer-operators like, John Mott-Smith, David Caskey, John Whitney, Paul Kopel and others in America. But how about a canvas with gun-shots exhibited as Modern painting or what about a canvas punched with holes at random exhibited as Modern Art?

In the Winter of 1957-58, an exhibition of 'Ape Art' was held at the Institute of Contemporary Arts in London. Nearly all the paintings were sold. They were acquired by some very discrimina ting collectors like Picasso and the great art critic, Sir Herbert Read. At Rotterdam, the public was introduced to Abstract Art painted by a chimpanzee. One of the works was sold for $1,500, while 120 others went for $ 200 to 1,000. Salvador Dali, the eccentric Spanish Surrealist, with a ram's-horn moustache and gold-tipped cane, used pigs, mounds of liquid chocolate, wheat flour and refuse for one of his paintings. A bird-gravel mixed with paint to achieve a grainy effect, has brought the Belgian painter, Robert Helsmoortel, to the forefront of Abstract painting.

Fauvism and Dadaism

With the advent of 'Fauvism', artists started using the colours in their repertoire in the most bizrare fashion. The skin-colour of women was any tint that pleased the artist; so he used such unimaginable colours as green, blue and so on. Modern painting thus set the example to rebel against conventional ideas in the realm of art. Gelett Burgess, after witnessing the Fauves at the Salon des Independants, wrote, "If you can imagine what a particularly sanguinary little girl of eight, half crazed with gin, would do to whitewashed wall, if left alone with a box of crayons, then you will come near to fancying what most of this work was like!"

Then came " Dadaism ". Even the very meaning of the word is absurd. According to the poet, Tristan Tzara, it means, " Spit in the eye of the world! " Richard Huelsenbeck, who helped to found Dada in Zurich in 1916 and who is now a New York psychi-artist, says, " We even chose the name Dada in a nonsensical, irrational way. We thumbed through a Larousse dictionary and stopped at the word, ' Dada. ' That's French baby-talk for a house! "

What atrocities in the name of Dadaism! Poor dear Leonardo da Vinci's bones must be somersaulting in the grave at the degradations his charming Mona Lisa has undergone in the hands of quixotic Dadaists. Marcel Duchamp defaced a copy of it with a mustache and exhibited it in the Gallery Mathias Fels, Paris. Sounds like a schoolboy's impish prank, doesn't it? What different artists of different nationalities have done to the picture in the name of Dadaism, has surpassed all heights of cruel humour.

While Surrealists like Dali started painting pictures with distorted humouur, as in the case of his, The Persistence of Memory with limp and leathery time-pieces hung on a withered tree, etc., Francis Picabia, a Dadaist, drew a Spark Plug and exhibited it with the title, "A Young American Girl in a State of Nudity!" It is said, "The Surrealists are rebels who want to open the prisons and disband the army; black humourists who urge people to beat their mothers while they are young; iconoclasts who claim that if you read Andre Gide aloud, your breath will stink!" The Dadaists on the other hand, "staged plays without scripts, had a young girl in a Communion dress recite obscene poetry; and turned out the lights at their art exhibition, so that no one could see the pictures!" Surely, this kind of impudence surpasses all imagination. "The Dada movement, which turned abstraction into an art of mockery and the irrational, was a reflection of post-war disillusion, but it also aimed at the distruction of Cubism's intellectual basis."

Collage.

Gezanne is considered to have seen Nature as cubes, ovals and circles and used cubes, etc., as basic structures in his paintings. Braque first introduced angles and blocks into his earliest Cubist landscapes. Later, he and Picasso turned to tables, musical instruments and other man-made objects to play cubistically with the human face and figure. "They shattered and distorted forms and figures. Braque later went a step further by using trompe l'oeil or fool-the-eye technique. He began painting into the composition parts of headlines that looked as though they had been torn from newspapers. Then he and Picasso began to paste bits of objects on a canvas or board—a scrap of newspaper, part of a playing card, a torn matchbox cover, even a rag—surrounding them with painted compositions. Thus Collage or paper-pasting was born." If cutting and pasting bits of paper and exhibiting them as paintings is Modern Art, then schoolchildren can become millionaires overnight!

"Living Art" or "Body Painting" is another craze of the Modern world of painting to-day. Exhibiting nudes and seminudes on whose torso—both in front and at the back—pictures are painted, is called, Living Art. Body-painting competitions are regularly held in Paris. From Thompkins Square Park in lower Manhattan to San Francisco's Hashbury, everyone's doing it. Monsieur Choppy of the U.S. draws goggle-eyed crowds whereever he exhibits his "live-and-animated-flesh-pictures" as he calls them.

The exhibits provide the audience a scintilating experience with living, breathing illustrations.

Once, Indians copied everything British as if that were the last word in cultural advancement. Since Pearl Harbour, the Japanese copy everything American, and go one step higher than their American counter-parts. Old masterpieces of Rembrandt, Degas, da Vinci and others are etched on the bodies of Japanese belles.

The famous ladies-of-the-theatre parade the pictures drawn on their satin-smooth back and front as live-Etchings. The live sketch-pads are available for any artist to try his talent in painting dollars.

Ann Margaret, in the film, "The Swinger" turns out to be the most wonderful paint brush ever created, the most glorious ever to touch an artist's canvas the most eager giver of her lush, beautiful body to the cause of painting. The Hollywood actress-dancer stages her orgy in oil with a wild bunch of artistic voodoo-dancers. Gallons of paints of all colours, are poured on her. She rolls, writhes, twists and contorts to spread the hues. So many gallons of paint were squirted on her that the film-crew called it the 'Syringe Binge!'

Action painting.

Ushio Shinoara, 29, is an artist whose canvas is a concrete wall. He alternately boxes with paint-soaked rags, scrubs, and with his brush-shaped Mohican hair-cut butts the canvas. He was expellled from the Tokyo Art Academy, since his paintings were too avant-garde. Indeed, his art defies all criticism!

Californian Warran Stagg is another Action-Painter to Reckon with. This new-wave, torco-toser, slides topless models on canvas. Buxom and lithe young ladies are used by him as brushes. These paint-dipped nude femme fatales roll and cavort on 12-foot square canvas nailed to the floor. In some cases, a masked artist warms up for creation of his masterpieces by enacting black magic ritual, to get the model in a proper mood. Then the curvy collaborator is ready for action. At one of his exhibitions, an art lover approached Stagg and told him in all earnestnes, "Sir, I admire your works very much. Why don't you kindly pass on to me one of your used brushes as a memento?"

After seeing James A. McNeil Whistler's 'Nocturne in black and gold', Ruskin, the respected art critic, wrote, "I have seen and heard much of cockney impudence before now, but I never expect to hear a coxcomb ask 200 guineas for flinging a pot of paints in the public's face". Whistler sued Ruskin for libel—one farthing was awarded to the plaintiff. But the heavy expenses of the suit made Whistler a bankrupt. And Daumier's pictures are more caricatures than paintings in the real sense of the word.

Whatever the public may think, whether the gallery-visitor appreciates or not the exhibits put up as 'modern painting' or 'Abstract painting', the Modern artist has come to stay with an unshakable ego. "The works of a single man—Picasso—is supposed to encompass almost the entire range of modern art, many of the sub-divisions of which he originated or renewed—such as Synthetic and Analytical Cubism. Collage, etc., in the image of his individual greatness". But Royal Cortisson, the renowned art-critic, calls all French paintings from Cezanne onwards "a gospel of studied licence and self-assertion fit only for the rubbish heap". Whether the common man understands, appreciates or not, in the words of Marchel Duchamp, "Everything in life is art. If I call it art; it's art; or if I hang it in a museum, it's art". That's the attitude of everyone who calls himself a Modern Artist. What can the man-in-the street say? (G. Soundaraj in *The Hindu*, dated 27th April, 1969).

THE NAVAGRAHA IN THAILAND

The Navagrahas are gods of the Hindu pantheon. They are nine in number, including the Sun and Moon and the Ascending and Descending Nodes of the Moon. Being invisible, the last two are conceived as shadowy bodies, *chhayagrahas* named Rahu and Ketu. Uranus, Neptune and Pluto, discovered in modern times, have no place in the scheme. The Navagrahas are supposed to be deities with individual personalities, appropriate garments, weapons and different mounts or *vahanas*. Images of these are carved in stone or cast in metal and installed in a group on a separate mandapa in many temples—especially Siva shrines—and worshipped.

There are several works in Hindu iconography, such as *Silparatna, Amsumadbhedagama* and *Visvakarma Silpa,* which give details about the representation of gods for worship including the Navagrahas. There are, of course differences between one treatise and another, as regards pose or posture dress, weapons, *vahanas,*

but they cannot affect the basic intention and purpose of image-making.

During my time of service at the Kodaikanal Solar Physics Observatory, a total eclipse of the Sun took place on May 9, 1929 the line or rather the band of totality passed through Bangkok. Thailand. Dr. Royds, the then Director of the Observatory, went on an expedition to observe the eclipse there. During his sojourn in Thailand, he secured an astronomical chart published in that country and presented it to me.

The chart shows the figures of the *grahas* in different colours. The deities are represented in characteristic Thai style and mounted on different animals. The figures are arranged on top and bottom and the two sides, and a diagram of the solar system—according to modern astronomy—is given in the middle space.

The Thai chart gives the names of the *grahas* (also nine in number) in English as well as in the Thai language. For the Thai names of the planets, I sought the help of a lady student from Thailand studying in Bombay.

Although the chart is evidently traditional, the sketch of the solar system in the middle shows that, at the time the chart was made, Thailand had already become familiar with—though only partially influenced by—the Copernican idea of a central Sun with the planets revolving round it in their own orbits. In this arrangement Rahu and Ketu have no place and so have been dropped and replaced by the Earth and Neptune, thus making up the number nine. But, incongruously, they have retained the Sun and Moon as before, which seems to reveal a double mind—accepting the new and yet not departing from tradition.

The English, Sanskrit and the corresponding Thai names of the *grahas* are given here below.

(In the last column of the table, "*Pra*" means god and "Down" means star. D in these names is pronounced as in then, and t as in thin.)

When I mentioned that Jupiter's name in Sanskrit was Brihaspati, my Thai friend said they had also the name *Pra Ruhartsabodi*. This and the other Thai names of the *grahas* are clearly seen as phonetic mutations from the corresponding Sanskrit

terms. Uranus is called Mrityu in Thai, though it is not among the planetary Gods Ketu, she said, means a sheaf or hair (Sikha) on the head. Ketu in Sanskrit has also the name Sikhi which is invariably used in horoscopes prepared in Kerala.

The name Rahoo for the Earth and the serpent as the *vahana* for Neptune again seem to suggest an unwillingness to depart from tradition in spite of the influence of modern astronomy.

The months in Thailand are the same as the solar months in India, but they begin from Makara and end with Dhanu, evidently in order to bring the year nearly into line with the Gregorian calendar. The years, however, are like those in Japan, named after animals—Monkey, Rat, Dog, Tiger, etc.

English	Sanskrit	Thai
Sun	Aditya, Surya	Pra-Artit
Moon	Chandra	Pra-Chan
Mars	Angaraka	Loak-Pra-Unkarn
Mercury	Budha	Down-Pra-Phut
Jupiter	Brihaspati	Down-Pra-Ruhart
Venus	Sukra	Down-Pra-Suk
Saturn	Sani	Down-Pra-Soun
Earth	Bhumi	Pra-Rahoo
Neptune	Varuna (?)	Pra-Samutra
Moon's Ascending Node	Rahu	Pra-Chan kumlung kuni
Moon's Descending Node	Ketu	Pra-Chan kumlung take

(P. R. Chidambara Iyer in **I.W.I.** dated August 10, 1969)

SECTION VIII; NOTES AND NEWS

March 1969. Under the scheme, the National Museum has begun collecting exhibits from different parts of the world. Special emphasis is being laid on collections from Southeast Asian countries. The museum has already got a large and important collection of Central Asian antiquities, one of the four great collections of its kind in the world. A Chinese collection is being negotiated on an exchange basis from the Honolulu Academy of Art Museum. There is also a move to get material from Southeast Asia beginning with Thailand and Cambodia. Efforts are also being made for an exchange of art material with the United Arab Republic. Negotiations are also in progress with several European countries through Unesco and other international organizations. An exchange has been finalized already with the Philadelphia museum for samples of Western art. The museum also has recently acquired a very important collection of pre-Columbian art from the United States. This is the largest collection of its kind in Asia. Efforts are also being made to acquire examples of art from Ceylon, Burma, Malaysia and Indonesia. The Museum has already a good collection of Wayng figures from Indonesia, but sculptures and bronze would also be acquired.—(**CNFI,** Vol. 10, No. 2, March, 1969).

9—5—1969. Prof. V.K.R.V. Rao, Union Minister of Education and Youth Services, while addressing a conference of music experts at New Delhi observed that music could play an important role for effecting national integration. A programme towards this end has been drawn up. It proposes to establish choirs in schools and also contemplates exchange of choirs between various parts of the country with a view to promote national integration. The songs would be on the country's heritage through common nation memories, such as those of the struggle for freedom which would find universal approval.—(CNFI No. 4, July, 1969).

May 1969. The exhibition of Indian Folk Art which opened in Sofia in the middle of May evoked great interest among the public and remained a source of attraction during the entire period of its stay in the capital. There were a multitude of colourful exhibits ranging from exquisitely worked articles of metal to folk paintings of Rajasthan and Mysore.—Finely inlaid silver and bronze bangles and other ornaments, masterpieces of silver filigree work, fantastic and highly artistic masks, beautiful dolls and many other objects d'art evoked boundless admiration of the numerous visitors. (**Newsletter** Vol. VII, No. 6, June 1969).

May 1969. A cultural agreement between India and the Federal Republic of Germany was signed in New Delhi on March 20. The agreement seeks to strengthen and develop the existing cultural contacts between India and the Federal Republic of Germany. It provides for cooperation between the two countries in the fields of education, art, culture, mass media, sports, medicine and libraries. Exchanges of personnel and materials in these fields would now be regulated under the provisions of the agreement. The agreement envisages the setting up of a joint committee consisting of representatives of the

two countries to advise the Governments concerned on measures to plan bilateral cultural exchanges on a regular basis and to review the working of the agreement from time to time. (CNFI, 3 May, 1969).

May 1969. On Asian studies in Canadian Universities, Newsletter, Association for studies May 1969 observes: "Well developed programs up to the doctoral level, backed by adequate staff and library resources, are available in East and South Asian Studies in the Universities of British Columbia and Toronto. There are expanding programs in East Asian Studies at Saskatchewan, Guelph, and McGill, and in South Asian Studies at McGill and Windsor. There are encouraging development at Victoria, Alberta, York, McMaster, and Sir George Williams. At other universities mentioned above, interest in Asia is more or less at the initial stage. Serious gaps exist in the universities of the Atlantic Provinces, and in the French language universities of Quebec. Within the Asian field generally, Chinese Studies are the best developed, with Japanese Studies not far behind, and Indian Studies coming next. Southeast Asian Studies are not yet well developed in Canada, and there has been very slight development of interest in Inner Asia. On the whole, prospects for the further development of Asian Studies in Canada are reasonably good; universities with existing programs are acting to strengthen them; those without previous interest in Asia are beginning to move into the field." (Association for Asian Studies, Newsletter, May, 1969, Vol. XIV, No. 4).

June 1969. The national Committee for Gandhi Centenary will spend Rs. 8 lakhs on a project which will carry 700 exhibits, mostly paintings on the life and work of Mahatma Gandhi, to 200 towns and villages situated on broad gauge and metre gauge lines of the Indian Railways.

The broad gauge train will get the green signal from the President at Amritsar on October 2. The Prime Minister is being requested to formally launch the metre gauge train at Rameshwaram towards the end of August.

The two identical exhibitions will project the theme "Mohan to Mahatma," showing the entire life of Gandhiji on canvas. The well-known Gujarat artist, Kanu Desai, has supervised, the work on paintings.

The trains will be on wheels for nearly six months and efforts have been made to include in the intinerary the places associated with Gandhiji.

Among the exhibits are three-dimensional models of Gandhiji's hut at Sewagram and the Aga Khan palace at Poona. Some rare photographs and fascimiles of Gandhiji's letters will be on display. Gandhiji's tape recorded voice will be heard in the train. (Newsletter, Vo. VII, No. 6, June 1969.)

1—8—1969. The German National Committee for the Gandhi Centenary Celebrations, formed last year, under the Chairmanship of Dr. Adalbert Seifriz,

has been vigorously pursuing its comprehensive programme of popularizing the thoughts of Mahatma Gandhi among the West German people.

A major portion of the programme has already been implemented. Under this programme, nearly 100 articles dedicated to the memory of Mahatma Gandhi have appeared in the German press. The Committee had prepared a set of five different articles on various aspects of the life and works of Mahatma Gandhi and these, along with other background material, had been distributed to newspapers and periodicals all over the Federal Republic of Germany. Plans are also afoot for distributing further publicity material on Mahatma Gandhi to the press during the coming months.

The other mass media, viz., Radio and T.V., have also not been forgotten by the Committee. The school sections of the German broadcasting stations and the Second German T. V. Programme have agreed to broadcast special Gandhi programmes at the suggestions of the Committee.

The Indo-German Society of Stuttgart has already brought out a special Gandhi number of its magazine "Indo-Asia." In addition to this, the weekly German magazine "Das Parlament." has agreed to publish a 32-page supplement on Mahatma Gandhi. The Erdmann Publishing House of Tuebingen also intends to publish a book "Germans on Gandhi" in the German and English languages. The official agency for distributing information on Germany, "Inter Nationes" also intends to publish a monograph on this subject.

The memorial volume "Gandhi And the Germans" has now been completed and the English Edition has already been sent to the press, Among others, this book includes articles by the Federal Chancellor Kurt Georg Kiesinger, Committee Chairman Prof. Gustav Mensching, Consul General V Pochammer and Heimo Rau (German News dated August 1, 1969.)

28—8—1969. South-East Asian cultures have many common traits, Malaysia's Prime Minister Tunku Abdul Rahman said on Wednesday in a message to delegates from 12 countries at the opening of the first international conference on traditional drama and music of South-East Asia at Kuala Lumpur. "An awareness of this fact should strengthen our bond at a time when we are striving for regional cooperation in the modern sense" he added. The countries participating are India, Ceylon, Indonesia, Cambodia, Thailand, Brunei, England, France, West Germany, Philippines, the United States and Malaysia. While the aim of the five-day conference, being held at the University of Malaysia, is to bridge the gap between students of the various South-East Asian cultures, the Tunku said the delegates will, in addition to the sessions, be able to attend performances of the traditional drama and music of the region.

August 1969. A meeting of experts will be held in Colombo, Ceylon, from 10-14 November to plan work on a 5-year Unesco project to study the origins of Buddhist arts, their propagation throughout the East and their past and present role in the cultural life of the people of Asia.—(Unesco Features, No. 556/557—August (I/II), 1969).

August 1969. Some 40 outstanding figures from the fields of science, the arts and philosophy—among them Ralph Bunche, Linus Pauling and Arthur Koestler—will meet in Stockholm from September 15 to 20 for a Nobel Symposium on the theme "The Place of Values in a World of Facts". They will be concerned with a reappraisal of human aims and values, at a time when new—found powers are creating immense dangers and opportunities for mankind, the Nobel Foundation states. It hopes that the participants, coming from East and West, will help to set a course for humanity and put forward a "strategy for human survival".—(Unesco Features No. 556/557—August (I/II), 1969).

August 1969 More than fifty scientists interested in determining where modern man originated and how he came into existence are expected to attend a symposium from 2 to 5 September at Unesco House in Paris on environmental changes and the origin of "homo sapiens." The symposium is being organized by Unesco in co-operation with the International Association for Quaternary Research. Its purpose will be to try to state these problems correctly and then outline a research programme. Some forty papers are to be presented at the meeting. They will look at the period under consideration, from 50,000 to 30,000 years ago, from four main view-points.

—Man's physical evolution and, in particular, the question of whether all Neanderthal men represented an evolutionary dead end or whether some contributed to the development of "home sapiens";

—Evolution of Old Stone Age industries and cultures;

—Dating of human remains by various methods;

—The natural environment and its possible influence on man's evolution during this period, with emphasis on climatic changes and their effects.

Chairman of the symposium will be Prof. Jean Pivoteau of Sorbonne. Along with Prof. Richard Flint (US) and Academician Innokenty Guerassimov (USSR), he will participate in a closing session on 5 September in Unesco House which will be open to the public. The session will be devoted to a general discussion of problems covered by the symposium.—(Unesco Features No. 556/557—August (I/II), 1969)

1—9—1969. Leading experts from 34 countries attended a symposium, on pre-history which was organized by Unesco in Paris in collaboration with the International Association for Quaternary Research. Aim of the meeting: to get nearer to establishing the when, where and how of man's appearance in the world by reviewing the most recent discoveries. The, experts included archaeologists, whose " digs " have recently uncovered signs of culture which push man's origins further back into the past; such people as stratigraphers, whose analysis of rock and soil layers can supply accurate pointers to the age of fossil finds; and physical anthropologists, who are able to identify the human characteristics in fragments of bone. Man is very much older than the 38,000 years which, until recently, had been thought to cover the

story of the human race. Men who were recognizably like modern men were on earth 60,000 and more years ago, while creatures who were definitely more man-like than ape-like were around several million years back. This was agreed at the meeting. Man is not, in the view of the majority of the scientists, a direct descendant of Neanderthal man, the classic Stone Age "caveman" who had been assumed to have evolved into modern man. —(Unesco Features, No. 558-September (I), 1969).

1—9—1969. A meeting of experts on the role of the mass media in a multi-racial society is being organized by Unesco in Paris from 8 to 12 December 1969. As well as submitting recommendations for future Unesco programmes, the experts will discuss the socio-economic framework as it affects the role of mass media in multi-racial societies, and their effect on the formation of attitudes.(—Unesco Features, No. 558-September (I), 1969).

1—9—1969. Fifteen emergent countries will exhibit traditional and industrial goods at this year's Leipzig Autumn Fair (August 31st to September 7th). The United Arab Republic will be the biggest exhibitor among the Arab countries. The "General Organisation for Spinning and Weaving," will demonstrate the efficiency of this country's textile industry. Sudan, Syria, Lebanon, Morocco and Tunisia are expected to display chiefly agrarian produce and arts and crafts articles. India—again the biggest overseas exhibitor—will offer technical products, besides books, arts and crafts articles, chemicals and consumer goods. Africa is going to be represented by firms from Madagascar, Congo (Kinshasa), and Swaziland with displays of tropical fruit, oil, and coffee. From Latin America the following countries will take part: Brazil, Columbia, Equador, Mexico and Argentina. (Democratic Germany, Vol. IV, No. 17, September 1, 1969).

1—9—1969. Bonn will be the focus of international attention in 1970 when lovers of music will be converging to the Capital of the Federal Republic of Germany to participate in the biggest event of the year. The event will be the International Beethoven Festival, commemorating the 200th birth anniversary of Ludvig van Beethoven, a contemporary of the great German musical genius, Wolfgang Amadeus Mozart. Bonn has a special reason to celebrate the bicentenary of the German composer, who was not only born there but also because he composed his symphonies there, which got him international fame. (German News).

1—9—1969. The German mathematical child prodigy, 13-year-old Elmar Eder, has been a wonder to even experts at the Pedagogical High School in Munich-Pasting. His astounding knowledge of mathematics and physics has not only enabled him to jump a number of classes at school but has also got him admission as a guest student at the Munich University. The child prodigy discusses the Theory of Relativity with great ease.—(German News).

5—9—1969. A Survey team to work out the details for the establishment of the Asian Handicraft Centre as a development project will soon be organized by the United National Economic Commission for Asia and the

Far East ECAFE), in accordance with recommendations of the Preparatory Meeting for the Establishment of the Centre, held in Singapore from 21 to 22 August.—(Weekly Newsletter).

8—9—1969. At a ceremony at Unesco's **Paris** headquarters on 8 September to mark the third **International Literacy Day**, the **Mohammed** Raza Pahlavi Prize for outstanding work in adult literacy was presented to the Cambodian National Technical Committee for Literacy.—(Unesco Features, No. 558, September, (i), 1969).

10—9—1969. As a result of its success last year, a second Festival of Indian and Asian Arts and Culture was recently presented at Brooklyn College in New York.

It featured a rich variety of music, dance, art and film programmes, giving students, educators, and others in New York City an opportunity to gain special knowledge of Eastern cultures. The Festival was part of a six-week Institute programme this summer in which 25 selected American educators studied new "audio-visual literacy" techniques for teaching Asian history and culture to children with reading problems. The educators applied their new knowledge in teaching some 150 young disadvantaged students in the area. (American Reporter, dated 10th September 1969).

7—10—1969. Lonny J. Gordon, a noted American modern dancer, will visit Madras for a week from October 12. He will give a solo performance, conduct lecture—demonstrations and will meet South Indian dancers. Later, he will visit the Kerala Kalamandalam at Cheruthuruthi.—(October 19-21) (News Feature, USIS)

October 1969. Prof. Dr. Lokesh Chandra, Director, International Academy of Indian Culture New Delhi, attended the International Conference on the History, Archaeology and Culture of Central Asia in the Kushan Period, held at Dushanbe in September-October 1968. He presented a paper on his discovery of a new inscription of the Kushana period. The Conference was unique in presenting a panoramic view of Soviet archaeological discoveries in Central Asia which have a direct bearing on the history of India, its plastic arts, literature and philosophy. These finds from dozens of ancient sites fill 60 halls in the State Hermitage Museum at Leningrad. The discovery of mural paintings at several sites including those at Ajina-tepa link the Indo-Asian artistic heritage from the Sigiriya Caves in Ceylon to its furthermost expression in the Tunhuang complex of 500 caves. The discovery of two Sanskrit manuscripts on birch-bark (bhurjapatra) from Zang-tepa and Bayram-Aly in the Tajik Republic adds new dimensions to our understanding of the history of Indo-Soviet relations. Both these manuscripts are written with a calamus in Indian ink and palaeographically they can be dated to the 6th-7th centuries A.D. The fragment of a hand of lost statue in painted alabaster is a charming piece of Gandhara art. Lotus flowers on the lids of relic caskets from cave sanctuaries ,and the heads of Manjushri and Sridevi from the Buddhist Temple in Kuva are wonderful

specimens of post-Gupta art. The Soviet scholars have written an imposing number of 740 articles on the pre-Kushan and post-Kushan culture of Soviet Central Asia, which contribute to a better appreciation of the material culture of the period, and its scientific development in irrigation, geology architecture, metallurgy, astronomy and other fields. The Soviet scholars have brought forward new methodology to study the nomadic wanderings and interrelations by craniometric correlations. We believe that our participation in the Conference has developed personal contacts with Soviet scholars and it has opened new avenues in scientific collaboration between Indian and Soviet historical scientists. It is befitting to indicate the importance of the Conference in the words of its President, leading Soviet Orientalist and ex-Minister of Education of the Tajik Republic Prof. Babajan Gafurov: "Today we are turning to the past not just because it evokes our admiration and enriches us, but also because it teaches us, it compels us to regard the present in a new way, and helps us to understand the laws of historical development. In our day we are most acutely conscious of the grandeur of the Kushan Era a time of close cultural relations and mutual enrichment, a time of nearness between peoples and cultures, a time of peaceful development and progress."

SECTION IX: REVIEWS

The British Image of India, a study in the literature of Imperialism, 1880 to 1960; by Allen J. GreenBerger; Oxford University Press, New York Toronto, 1969, Pp. VIII + 234. Price Rs. 37.50

A very significant aspect in the history of India is her association with the British for more than three centuries. As rulers, the British entertained certain broad ideas about India which were reflected in the novels and writings, by Englishmen and women beginning with those of Rudyard Kipling. The sentiments expressed about the Indians therein were partly the result of the experience gained by some authors as officers in India and partly due to the second hand information gained from friends. The author of this book has taken pains to study nearly 130 works by 50 British authors and summarises their views here. He feels that, in certain aspects, there was a common agreement among them. They are (I) that the approach to Indian conditions was through British eyes and background, (2) that children, in particular, were not allowed to mix with Indians for fear that the Indian habits may vitiate their racial superiority in culture and outlook, (3) that the Indians were immersed in meaningless superstitions like ghastly animal sacrifices in the name of religion, (4) that Buddhism was more impressive than Hinduism, 5) that India must serve as a field for exploitation in the interest of British industrial and political advancement, 6) that the tropical forests and games in India served to attract the Britisher for recreations like shooting and that 7) there was hardly any aspect of India about which a rosy picture can be drawn.

A close study of this body of literature reveals that they fall into three stages, namely (1) the era of confidence 1880 to 1910 2) of doubt 1910-35 and 3) of melancholy 1935-1960. Under these three heads, the author has written seven chapters here (II to VIII) analysing therein the views of the various authors reflecting their ideas about Indian conditions. The horrors of the Great Indian mutiny served as a theme for most of the British writers to paint a black picture of India. The first period witnessed a glow of confidence in the cultural superiority of the Britisher which warranted an aloofness from contamination by Indian characteristics.

The Hindus and their women were viewed in a narrow perspective while the muslims were looked upon as brave and dependable. The fiction of the second period seriously questioned the value of the English culture to an Indian mind. Writers attributed the blame to the behaviour of the English women towards the Indians. This change in outlook was the outcome of the nationalist movement spreading in the land. The last stage witnessed an era of melancholy, born of a feeling that the Empire was dead. It was a period of trial for the Britisher in India, when the Indian National Congress intensified its struggle, in a massive scale, against the rulers and scored a victory.

The most striking feature of the author's performance, in this work, is the ease with which he moves from topic to topic and imposes a certain continuity on all the books covered. The interest of the reader is never allowed to slacken. It is equally noteworthy that the author never projects his image or view in each case beyond portraying the reflections about India. The biographical notes, the bibliographical details and the index at the end are extremely useful.

K. A. NILAKANTA SASTRI

Tilakamanjarisara of Pallipala Dhanapala; Edited by Narayan Manilal Kansara; Lalbhai Dalpatbhai Series No. 23; Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad — 9. Pp. 40 + 96. Price Rs. 12/-.

Literary productions received a powerful impetus at the hands of scholarly monarchs in India. Raja Bhoja, the Paramara ruler of Dhar, himself a poet of no mean repute, patronised eminent authors and one such was Kavi Dhanapala, the author of a prose romance named Tilakamanjari, a brahmin-convert to Jainism, living in the first half of the 11th century A.D. The Gadya-Kavya was interspersed with about 100 verses, in Prakrit and Sanskrit, in about 16 meters. Of the three great poets, who aimed at rendering it into verses, in the Mahakavya type, Pallipala Dhanapala of Anahillapura, (Patan) of Tilakamanjarisara fame claims, our attention here.

This work, in Anustup verse, is edited on the basis of the only available manuscript obtained from the Atmananda Jaina Jnana Mandir, Baroda. The author, who completed this work in 1205 A.D. (as he himself has stated in stanza 6 of the Epilogue), was also a jain (probably of the Digambara sect) and he begins the work, aptly enough, with salutations to Lord Risabha, the first

Thiruthamkara. It is nine Cantos (called by the poet *Prayanaka*) with an epilogue of seven verses (giving full autobiographical details of the author) together coming to 1205 verses. The nine *prayanakas* (noted as Visrama at the end of each canto) are suitably named, after the principal events portrayed in each canto. The subject matter of the poem is the same as the one in Tilakamanjari, depicting the love affair of Prince Harivahana of Ayodhya with the celestial princess Tilakamanjari and as a subplot, that of prince Samaraketu of Simhala with a semi-celestial princess Malayasundari. The geographical area covered by the story is almost the whole of India. In fact, a lacuna or two in the Gadyakavya of Kavi Dhanapala has been amply made up in this lyric by resorting to a master-stroke of narrative rearrangement to fill up the void. Editors are not wanting to point out interpolations here also, as is the case in the major Kavyas in India.

The setting, in Prayanaka one, with verses adoring Gurus, follows the usual convention in Kavyas. The language of the Kavya is simple and there is an easy flow in the verses. Descriptions of natural scenery abound and the similes used are very apt. The town Kanci, mentioned in the episodes, must be the present Kancipuram, noted even in those periods as an important Jaina centre of culture. It is but natural that, on occasions, Jaina colourings are given to episodes, thus giving a subjective tinge to the narration. The introduction, in English, by N. M. Kansara, is thorough and revealing and the points of similarity and contrast in style and events between passages in Tilakamanjarisara and Lakshmidhara's Tilakamanjari-kathasara, as noted on pages 29 and 30 reveal the depth of study. The Kavya gives interesting reading as the story interest is kept up till the end.

S. THIRUMALACHARI

The Yogabindu of Acarya Haribhadrasuri, with an English translation, notes and introduction by Dr. K. K. Dixit; (Lalbhai Dalpatbhai Series No. 19, Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad-9. Pp. 146. Price: Rs. 10/-.)

A reputed Jaina monk and author of four works on *Yoga*, Acarya Haribhadrasuri presents this work, not as an exhaustive treatise on *Yoga* but as a *drop of Yoga* from the great ocean of *Yoga* texts. Even at the outset he is clear in defining *Yoga* as the one path which leads to *Moksa* by observing the Jaina code of right faith, right knowledge and right conduct. While pursuing the path, three salient questions deserve consideration, namely (1) What

deities are to be worshipped? (2) What metaphysical positions are to be adopted? and (3) What type of social conduct is regarded as noble? He approaches the questions with an open unsectarian mind and that is no mean credit to a sectarian monk (P. 136 V. 525). In fact the book contains an elaboration of the answers to these three questions. He is for worshipping all the deities without distinction. To him souls and matter-particles are real and many and he refutes the views of other schools in this matter like Sankhya, Buddhism and Advaita. He advocates the observance of the four aspects of noble conduct, namely, friendliness (*maitri*) towards all beings, Compassion (*Karuna*) to the poor, Joy (*Mudita*) at the performance of the superiors and apathy (*Upeksa*) towards those incapable of being corrected. Penances like *Candrayana*, *Krcchra* etc. (P. 35, Verse 131) are advocated to burn down sins. An elaboration of the above, with further sub-divisions under each head, is done in five chapters here.

The introductory chapter (Pp. 3 to 46) touches on all main topics under Yoga. The author classifies Yoga into five species, *Adhyatma*, *Bhavana*, *Dhyana*, *Samata* and *Vrttisamksaya* (P. 11, Verse 31). In the next three chapters the steps in the ladder of approach to *Moksa* (some fourteen Gunasthanas according to the author) are described with special reference to the most significant of the steps, namely, *Apunarbandhaka* (Chap. 2), *Samyagdrsti* (Chap. 3) and *Caritrin* (Chap. 4). The last chapter on miscellaneous points is only a resume of the whole.

Apunarbandhaka is the minimum spiritual qualification for understanding *Yoga*. It is the first *Gunasthana* and consists of self-restraint and high-mindedness, which alone favour the undertaking of a pure type of ethico-religious performance based on Scriptural texts. One who flouts the scriptural texts is an idiot, who is his own enemy (P. 62, V. 240). *Samyagdrsti* represents the higher stage in the evolution. His characterising marks are a desire to listen to scriptures, worship of elders, deities etc. to the best of his capacities. He becomes a *Binnagranthi* or one who has got out of the knot. A caritrin closely resembles the *Samyagdrsti* excepting in the fact that he comes to the fifth Gunasthana after getting rid of his Karmas.

While editing this book, the edition by Jaina Dharma Pracaraka Sabha, Bhavnagar (1911) and Jaina Grandha Prakasaka Sabha, Ahmedabad (1940) have been made use of. The English translation is based on a commentary by an anonymous author and

on Yasovijaya's Dvatrimsaddvatrimsika. The index to the verses on page 139 to 146 is very useful. The transliteration and explanatory notes to certain verses are helpful. On the whole it is a useful addition to the list of books on *Yoga* Philosophy.

S. THIRUMALACHARI

Report : Eleven Years of the Community Development Research Council, 1957-68, *Pp*. 41; 2. *The Farmer said No*. by Francis C. Madigan, S. J., pp. xviii and 362, 1968; *The Barrio and Self-Government*, by Buenaventura M. Villanueva, pp. xxx and 262, 1968 — all published by the Community Research Council, University of the Phillippines.

The widespread recognition of the importance and value of Community Development, not altogether a new concept, is due to the impetus which it received from various sources after World War II. In recent years Community Development "has come especially to mean the organized attempt by the National Government of an under-developed country to raise its level of living, especially in the rural communities of its land.'' Professor Toynbee describes it as "one of the most beneficient revolutions in the pesantry's life that have been known so far in history." Dr. Ensminger in his book, Guide to Community Development, speaks about its philosophy. He emphasises the great need of wisdom and tact in bringing home to the tradition ridden villagers the significance and enormous advantage of imbibing the new culture which Community Development seeks to bring to the door of the villager.

In the Phillippines, experiments in Community Development under the auspices of the Community Development Research Council stems from the Presidential Arm on Community Development (PACD) which was established in 1956 as a result of President Magsaysay's concern for the country's masses, the majority of whom still live in barrios. (The Philippine barrio is a small rural community). This Council invited the University of the Phillippines to contribute its share, particularly in the area of research, and this led to the establishment of the Community Development Research Council in 1957 as an independent unit of the University of the Philippines. It is now 11 years since this Council has been functioning as an independent research group focussing scientific investigations in Community Development in the context of Philippine culture.

No. 1 above is a Report for this period. The objectives and functions of the Council, past and present history of the organization and its working, achievements during the eleven years of its existence, details about research programmes, grants and the initial procedure in the approval of research proposal are dealt with in the first few pages. The most useful and important part of this report lies in the annotated list of regular studies, 44 special studies, 21 and titles research proposals recently submitted for evaluation. Titles also of various Seminars and Conferences in which the Community Research Council has taken active part are given. It is the plan of the Council to engage in research projects that would help solve problems of minority communities in the Philippines among others. This Report should certainly be useful as a good guide as it assembles in its pages all that has been done till now in Community Development research under the auspices of the University of the Philippines.

No. 2 is "a study of the relationships between rural resistance to innovations and such factors as personality, leadership-ability, education, position in the barrio, stratification system, age and income. Two variables were found to bear the strongest dispositions towards innovation. They were educational attainment and preference for democratic over authoritarian type of leadership". As Father Madigan states in the Preface, it is not easy or relaxing reading because of the technical nature of the research reported. This book is almost a treatise to the Community Development Personnel.

No. 3 is a critical study of the competence of Barrio Citizens to conduct Self-Government. "This study attempts to measure the competence of residents in 60 sample barrios to conduct self-government. Indices of competence used are barrio resources and experience in groupings and activities such as fiestas, puroks, councils, Parent Teacher Associations, and other activities similar to those of the Governnment."

The Report and the books are welcome additions to the literature on Community Development for they should be of considerable help to those who are interested in the study of Community Development in various countries in their different aspects.

P. KAMALA DEVI.

Historical Studies in the Pattuppattu: By C. E. Ramachandran, M.A., M.Litt., University of Madras: Price not stated. P. 43.

This is a research monograph, which contains two valuable lectures delivered by Mr. C. E. Ramachandran under the auspices of the Sankara Parvathi Endowment (Madras University) for 1963-64.

Early History of the Tamils is yet shrouded in the mist of mythology. There was no Herodotus or Thucydides in Tamilnadu to record and recollect the important events that shaped the early history of Tamilaham. Hence, we have to seek and rely upon the archaeological findings and the ancient Tamil Classics, which are known as Sangam literature. Mr. Ramachandran has realized the importance and usefulness of Sangam literature and admits that "The naturalness and spontaneity, and the simplicity make the material in that literature very useful and dependable as a source of history".

Pattuppattu is one of the ancient Tamil classics, which contains 10 longer poems. It is a mine of historical information which is very valuable for the study of the history and culture of the ancient Tamils. The lecturer has made a careful study of this classic and sifted the relevant materials from the heap of information.

In the first chapter, the learned lecturer has made a sincere attempt to fix the probable period of the Sangam Age. By correlating the epigraphical, archaeological and literary evidences, he has examined the various views of the veterans in the field and expresses his own view without any fear or favour.

With great care and consideration, he has attempted to arrange the ten poems of the Pattuppattu in a reasonable chronological order and has paved the way for the reconstruction of the genealogy of the Three dynasties.

Then he has given a graphic account of the political, social, economic and religious conditions of Ancient Tamilaham. Mr. Ramachandran makes many profound observations based on his deep study of Pattuppatttu. In his concluding lecture on Tamil culture, the lecturer ends with these weighty words: "The culture of the Tamils appears to have been a simple, unsophisticated one, at the same time, combining in itself the material comforts of a sophisticated life. The picture that the Pattuppattu presents is that of a mixed culture. Yet the predomination of the non-Aryan element in the life of the Tamils of this age is clear." (P.43.)

The reader of this volume will gain valuable glimpses of the Tamil culture from the early Tamil literature as reflected in the Pattuppattu. Hence, this book is a valuable contribution to the development of Dravidic studies.

K. D. THIRUNAVUKKARASU

Sastravartasamuccaya by Sri Haribhadrasuri, with the Hindi Translation of Dr. K. K. Dikshit: (Lalbhai Dalpatbhai Bharatiya Samskriti Vidyamandir, Ahmedabad — 9. Lalbhai Dalpathbhai Series No. 22. Pp. 1 to 22 + 222. Price Rs. 20/-.)

Sri Haribhadra Suri (8th Century A.D.) has gained eminence not only as a Jainacarya but also as the renowned author of several independent works, commentaries, biographies of Jainacaryas and works on Jaina tenets. Prof. Peterson opines that he is the author of about twenty works. The work under review, viz,. Sastravarta-samuccaya, critically examines the works of other contemporary philosophers, collectively and individually, and confirms the Nityanityavada accepted by the Jaina sidhantins. In the compass of eleven stabakas, comprising 701 verses, the author makes a wide study of the theories of Bautikavadicarvaka school, Isvarakaranatavadin, Nyaya Vaisesika system, Prakriti Purusavadin, Samkya school, Vignanavdin, Yogacara Bauddha system, complete void system (sunya) Madhyamika Bauddha school, Brahmadvaita vadin, Advaita Vedanta system, the school advocating that the Vedas are Apauruseya (not written by human beings), those who denounce the omniscience of God and the Karmamimamsakas (Purvamimamsakas). In the five verses (692 to 695) he confirms the Jaina Siddhanta theory of Moksa or Salvation as "Bandhahetvabhava Nirjarabhyam Krtsna Karmaksayo Moksah."

The diverse systems have been analysed by the author not according to the order of the subject but according to the conventional method of first beginning with the Carvaka school and ending with the Advaita vedanta school. While discussing the aids for achieving Moksa (in the nineth stabaka) he analyses the miseries of the world by instituting a series of comparisons. Though it is a work on philosophy, the language used is simple and gives delight to readers.

The text of this work was published in the Jaina Dharma Prasarak Sabha Series No. 15, Bhavnagar, 1908 and it appeared with the commentary of Yasovijaya in the Devcand Lalbhai Pustakodhara Fund Series No. 16, Bombay 1913. The work under review includes a commentary in Hindi which is new. The Commentator has been

very faithful to the original and the ideas contained therein are well brought out. Where the matter discussed is weighty, the use of Sanskrit is resorted to by the commentator. In essential places, the commentary serves a very useful purpose in elucidating the meaning of the original.

The Print and get up are good. Just as works like Sarvadarsanasamuccaya clearly analyse the arguments of other schools of philosophy, this one renders an equal service to study the tenets of the other schools. In fact, this one has lead over the other works in as much as it not only studies the ideas of their schools of philosophy but also refutes them and stabilises the Jaina Siddhanta. Hence the need of the Jaina siddhantins to go in for a copy of this volume as also for students of Jaina literature. It is a must for general libraries.

R. THANGASWAMI.

Nighantusesa of *Acarya Hemacandrasuri* with Vacanacarya Sriballabha Gani's commentary; Edited by Maniraja Sri Punyavijayaji; Lalbhai Dalpatbhai Bharatiya Samskriti Vidyamandira, Ahmedabad-9. Lalbhai Dalpatbhai Series No. 18 Pp. 376, Price Rs. 30/-.

Nighantuña Viña vaidyo Vidvān Vyākaraṇam Viña |
Āyudham Ca Vina Yuddhah Trayo Hāsyasya Bhājana ||

This verse stresses the need for a medical expert to be good at Nighantu study. Hence during the period of literary revival under the Guptas and earlier, supreme importance was attached to the production of Nighantus by eminently competent authors. The lead, in this field, was taken by Vaghbata of Astangasamgraha fame and since then treatises were written in the verse form. From the time of production of a Nighantu by Dhanvantari prior to the fourth century A.D., to the period when Patyapathya Vibodhaka (manuscript dated 1710 A. D.) of Kaiyadeva, about ten such works of note are to be found. Nighantusesa is one such in the field. Acarya Hemacandrasuri, its author (1089 to 1139 A.D.) was a Jaina philosopher of repute, a noted grammarian, an author of many standard works and one on whom the title "A versatile scholar of the Kali Age" was conferred. The work by him, under review, contains 401 verses in the Anustup metre. About 4325 titles, with derivations, have been studied and developed therein.

In the other works, substances are classified as Haritakyadi, Guducyadi and Amradi. But Caraka and Susruta take for their classification the quality and function of substances as Urdvabha-

gahara, Sigrovirocana, and Vatapitha samsamana. Others like Hemachandra deal with such classification as trees, plants, creepers, vegetables, grass and grain. In the Amarakosa only two synonyms are given for Asoka tree, while, in this book 16 names are given for the same. A point for special note is that the author clearly distinguishes between Matulunga and Matulungi and Gudapuspa and Gudapuspa. The derivative words are in consonance with those of Hemacandra.

The different readings of this manuscript, the meanings, gender etc. of the words, the citations and quotations from authors bearing on the commentary and a comparison with Dhanvantari Nighantu are all incoporated here with much of precision. In certain cases the references do not give adequate details. The preface is comprehensive and valuable. The work is of pramount importance to the scholar in the field and is sure to be of value to sanskritists. The book is so priced that only libraries will go in for it.

R. THANGASWAMY

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